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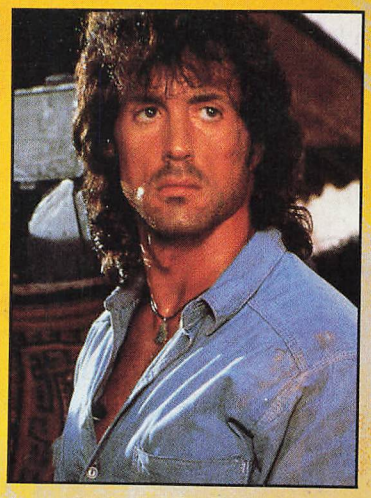

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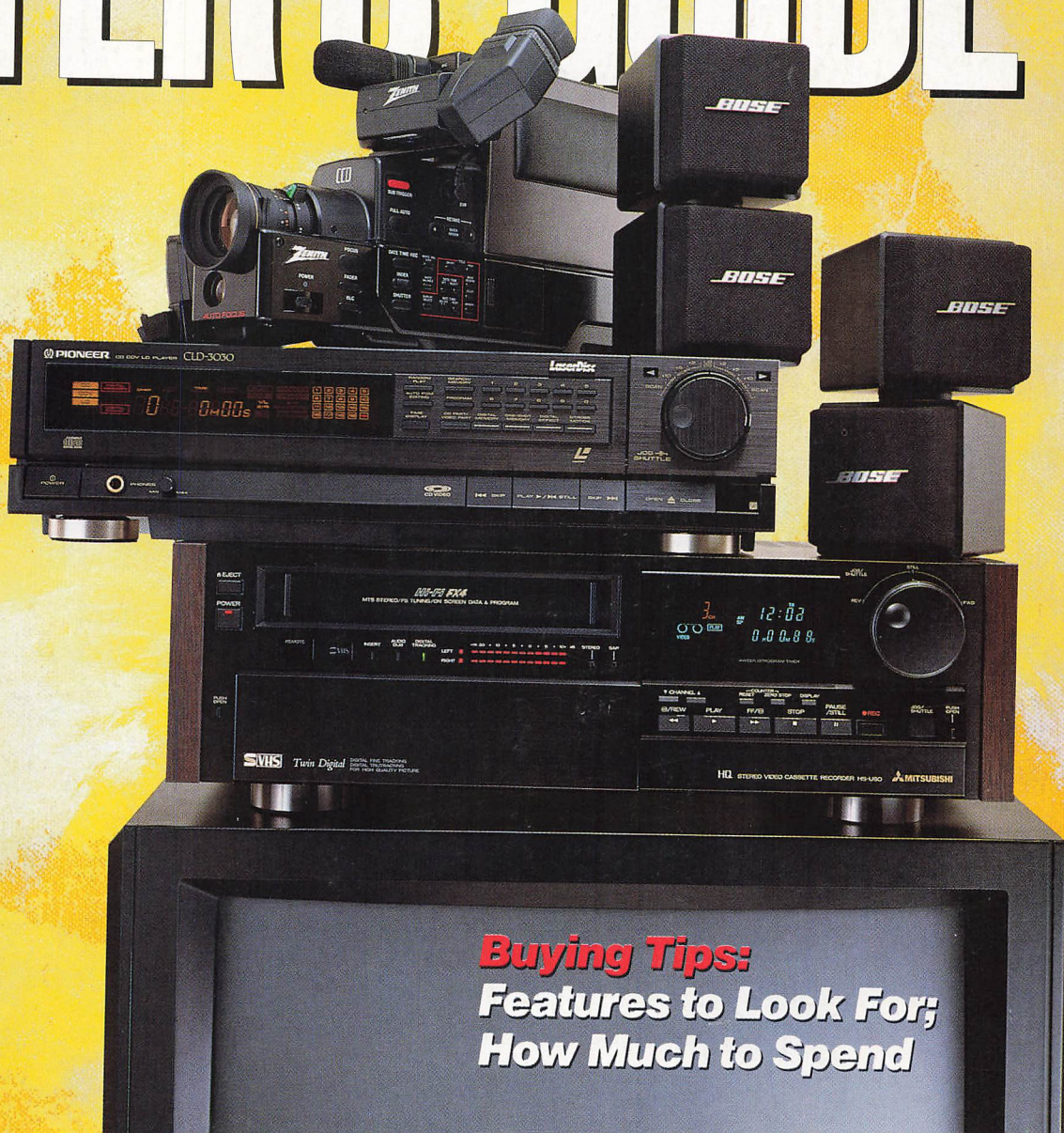

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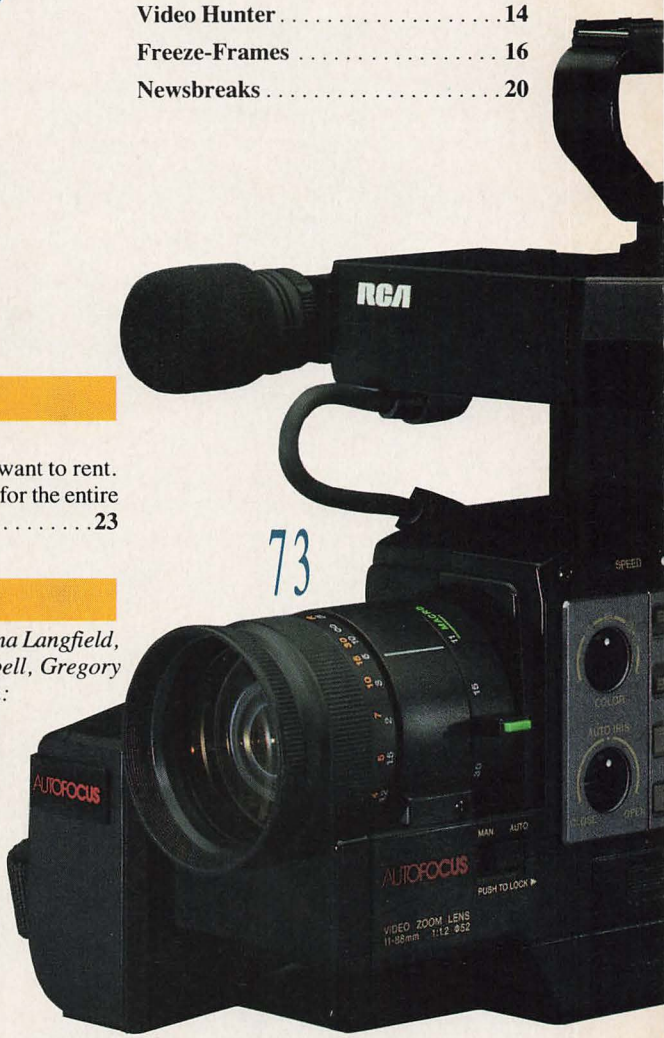

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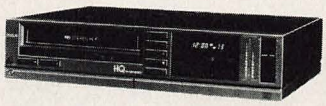

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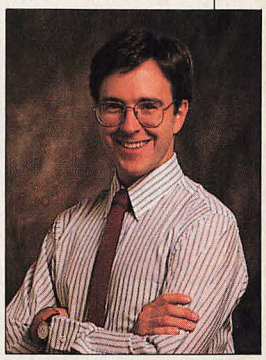
V I E W P O I N T

Whole Lotta Products Goin' On

My copy of Webster's defines "overwhelm" as "to pour down on and bury beneath," or "to crush; overpower." It's a word that comes close to describing how it feels to pull together our massive annual Equipment Buyer's Guide, included in this issue. There are well over 1,000 video and video-related products out there—that adds up to roughly 20,000 bits of vital data to be gathered, checked and rechecked to create this guide.

Fortunately, this tidal wave of statistics didn't overwhelm us. Thanks to a computer database developed by *VR* editor Gregory P. Fagan, we were able to compile this directory with less anguish—and with greater accuracy and timeliness—than ever before.



JAMES B. MEIGS, EDITORIAL DIRECTOR

Consumers facing the bewildering array of video hardware also know what it's like to feel overwhelmed. Although the hardware offered by today's major electronics firms generally offers decent value, manufacturers often do little to help buyers make intelligent choices. Too often they load their gear with confusing acronyms and meaningless buzzwords. In this year's Buyer's Guide we've tried to cut through the verbiage with a complete video glossary (see page 32). And, while we can't pick out the model that's right for every reader, this year's guide is designed to help you narrow your options as you sort through the listings.

This issue also marks two important masthead changes as Gregory P. Fagan and Glenn Kenny both move up to Senior Editor positions. As the readers who follow their ubiquitous bylines know, these two editors constitute a virtual video encyclopedia with their wide-ranging knowledge of entertainment and technology.

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Clockwise, from top left, Elizabeth McGovern in "Snow White," Robert Carradine in "Aladdin," Jean Stapleton in "Cinderella," Pee Wee Herman in "Pinocchio"

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LETTERS

Not Up to Speed

I just got through reading Richard Huff's Special Report on prerecorded tape at the LP and EP speeds ("The Big Slowdown," July '88 *VR*) and I just thought I'd put my two cents in: I think that every prerecorded videocassette should have the speed marked on the box so consumers can decide whether or not they want to buy it.

Paul H. Harlow
Bridgewater, MA

I found the comments of Celebrity Duplicating's Michael Sterling and Robert Miller in "The Big Slowdown" to be particularly irksome and irritating. I'm tired of companies making product decisions based on what they perceive to be the "average consumer's" tastes. This is nothing more than a thinly disguised excuse to cut costs in the name of a warped kind of market research. Detroit car manufacturers learned this lesson the hard way in the late '70s and early '80s. Let's keep video quality from suffering the same fate.

Andy Parsons
Fountain Valley, CA

In "The Big Slowdown," video collector Don Straub says of the tapes from Goodtimes (and, by implication, of tapes from other "budget" producers): "At least . . . you know you're getting a marginal-quality copy of a lesser-known title." His implication is that "lesser-known" is somehow "lesser-quality." This is both a matter of opinion and a matter of taste. I have found that "well-known" titles usually are well-known because they contain stories and values for the lowest common denominator. He can have *Porky's* and similar mind- and spirit-stultifying trash. I'll take "lesser-known" movies over these any day.

Also, Straub has every right to be upset about his copy of *The Alamo* (though I don't see how he expected to find 161 minutes on a single cassette in the first place). I agree that the company should have labeled the tape speed on the box, but what he should be even more concerned about is that his copy of *The Alamo* is severely cut: The complete movie runs 191 minutes.

Daniel Hays
Salem, OR

Ron Chaimowitz of Goodtimes Home Video is right. There are some people that his company will never be able to please. My search for the best picture and sound has incurred the wrath of my wife and has cost me big bucks. Quality is what counts. The SP speed is the standard I want whether I am buying or renting. These people copying tapes at a slower speed are just trying to put more money in their pockets. They have passed from the realm of profit to that of pure greed.

Edward Washington
Modesto, CA

I, too, am somewhat opposed to the practice of issuing old movies taped at the LP speed. However, I am also sometimes forced to tape more obscure movies from the late show at 2:30 a.m. and have to endure all the commercials and editing. So, as long as the tape companies' reproduction is fairly good and they don't attempt to tape at EP, I'm happy. They are just about the only hope I have of obtaining copies of numerous great flicks that the general public has no interest in.

D.W. Voss
Oxnard, CA

The movie companies would have us believe that it will become economically necessary to accept even poorer quality pictures in order to reduce the cost of videocassettes. This may be okay for small portable TVs, but it's totally unacceptable for expensive, high-resolution monitors and large projection screens. What's next, guys? How about eliminating every other frame?

If this reverse trend continues, so much for the future use of such technical marvels as HDTV, Super VHS and ED Beta, as far as movies are concerned. Nice going, Hollywood.

Richard Spiegle
Los Angeles, CA

Sounds Great

Many thanks for Stephen A. Booth's "Audio Upgrade" article (July '88 *VR*). As the owner of an A/V receiver with Dolby Surround, I wonder how I ever got along without it. During a recent viewing of *Platoon*, I was amazed at the realistic sounds—they gave me a chilling you-are-there feeling. Another time I had a friend keep looking out the windows and opening the front door to figure out where some voices were coming from, not realizing they were part of a movie.

Richard B. Young
Walnut Creek, CA

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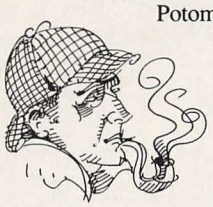
It's Elementary

I thoroughly enjoyed critic Ed Hulse's article on Sherlock Holmes on video (July '88 *VR*). I agree with Hulse that the PBS Holmes series with Jeremy Brett is excellent, and I, too, hope that all 13 episodes will be made available on tape for VCR enthusiasts.

Margaret S. Malboeuf
Potomac, MD



Ed Hulse did an excellent job of giving us a history of all film productions of Sherlock Holmes. I concur with his selections, which give a good mixture of the various artists who have played this famous detective.

George H. Friedman
Ft. Lauderdale, FL

Video-Wedding Marriage

I can't believe you would let someone use the "Backspace" column to put down the use of videocameras at weddings ("Home Video: Member of the Wedding," July '88 *VR*). Even if there are people who act up and spill flutes of $75-a-bottle champagne all over their brand-new Perry Ellis, they have a ball seeing it replayed months and years later. Video is "in" as far as weddings and special events are concerned, so if you want to be left out go pose for your *snapshots* in your brand-new Perry Ellis.

John H. Cooper
Lapeer, MI

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Beauty and the Beast

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Sara Nelson's "Backspace" was a cheap shot. I have been videotaping weddings solo since the technology became available five years ago. At no time have I found it necessary to use lights in the church, especially since the advent of 7-lux cameras. The receptions are a different story because of constant battles with the facility managers who create ambiance by dimming the lights. There I have resorted to an 18-watt, 12-volt bulb which will render good flesh tones up to 12 feet away and is neither offensive nor blinding.

If Nelson's real burn is that she was caught spilling champagne on herself, there is a cure. It's called editing. Nelson could just as well have been caught by a still photographer and that picture could have been included in or excluded from the photo album.

John Fischer
Springfield, VA

You're Very Welcome

When I read *VR*'s "Letters" section I always see complaints or letters about certain issues. I never see any letters of thanks. So thanks for your good, informative reviews of the latest movies.

Jeanette Zimmer
Stickney, IL

Super Value

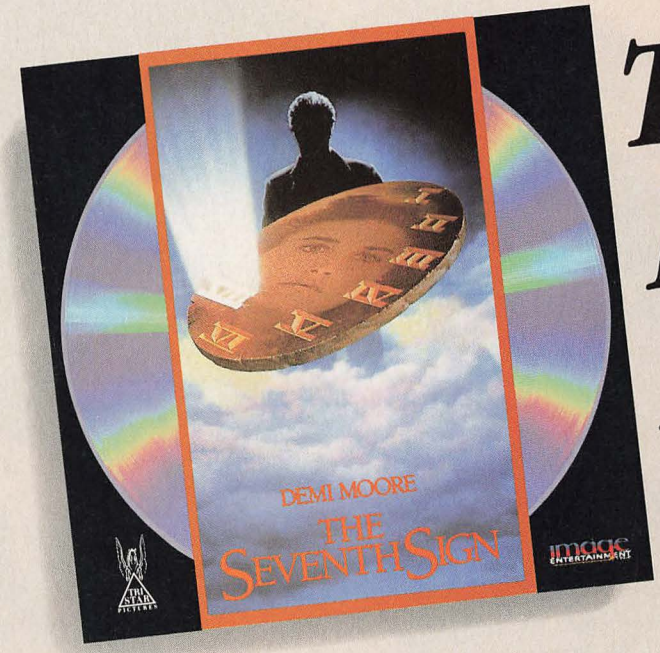
After reading "Super VHS: Where Is It Now?" (July '88 *VR*) and after seeing a real Super VHS picture, I have serious doubts. The Japanese have made small incremental changes since the introduction of VHS; Super VHS is just one more. If those changes are not easily apparent to an untrained viewer, the value is questionable. The Japanese should not have gone for resolution but waited until "enhanced" NTSC, which produces radiant colors and a clearer picture, is introduced. Then the difference between the current VHS and enhanced NTSC would be significant and worth the expenditure.

Carter Cafritz
Washington, DC

The Sound of Laughter

In his July '88 review, Howard Kissel shot down the movie *Like Father, Like Son*. I haven't seen the movie on video yet, but I did see it in a theater. I admit the premise was, as Kissel writes, "simple and dumb," but I found myself laughing throughout, as did everyone else in the theater. Many viewers would also agree that the one-star rating awarded by Kissel was unfair and undeserved.

Valerie Wolan
Jacksonville Beach, FL



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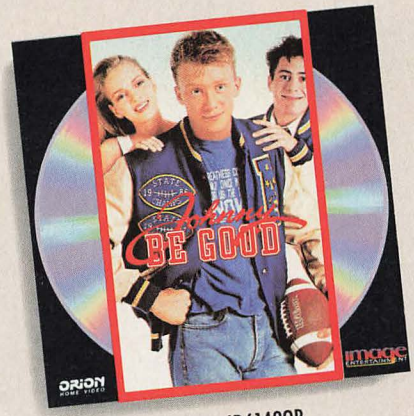

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For additional information, circle No. 21 on Reader Service Card.

Fear in the Night

I'd like to find out whether Paramount's 1947 *Fear in the Night* has ever been released on videotape. This low-budget *film noir* was the movie debut of DeForest Kelley, who later went on to fame as Dr. Leonard H. "Bones" McCoy in *Star Trek*.

Dan Skelton
Metaire, LA

Sorry to say that this thriller has yet to make an appearance on video. Keep checking your late-night TV listings—maybe it'll turn up. By the way, the movie was remade nine years later as *Nightmare* by the same director (Maxwell Shane). That one stars Edward G. Robinson and also hasn't yet made it to video.

Laughter is in the cards for Cronyn and Tandy in The Gin Game.

The Gin Game

I have been trying to find a VHS copy of *The Gin Game* starring Jessica Tandy and Hume Cronyn. Can you help?

R.B. Emerick
Lakeland, FL

RKO Pictures, the company that originally put out the videocassette of the 1984 production, was recently sold to Turner Entertainment. That shouldn't affect the title's availability, though. Like other movies in the RKO line, *The Gin Game* can be found in most Waldenbooks, Tower Records and Musicland outlets.

Carmen

Can you please help me find a copy of Francesco Rosi's *Carmen* with Julia Migenes-Johnson and Placido Domingo? I have tried all sources in my part of the world, without success.

Gerald A. Bradley
Lawrence, KS

All sources but Sight & Sound in Kansas City, Kansas. It's a distributor of RCA/Columbia titles, such as the 1984 opera you're looking for. Call Sight & Sound, at (501) 664-1630, for more information.

Gates of Heaven

Why is it that one of the most original and interesting movies of the late '70s, *Gates of Heaven*—a documentary about pet cemeteries—is absent from my local video store while its shelves are stacked with deadly dull, generic flicks like *Dirty Dancing*? If I search hard enough, will I find this lost treasure beneath the top-10 trash?

Gary Angelo
Sacramento, CA

You sure will. This 1978 picture by Errol Morris was just released in August by RCA/Columbia Pictures Home Video. It should be widely available as you read this. For what it's worth, critic Roger Ebert is quoted as calling *Gates of Heaven* "one of the top ten films of all time."

As a service to our readers, Video Review *will help track down hard-to-find tapes or discs. Send requests to* Video Review*'s Video Hunter, 902 Broadway, New York, NY 10010.* VR *reserves the right to edit and condense selections for publication. Sorry, no personal replies.*

Resurrection

I am looking for the heavenly inspired performance of Ellen Burstyn in *Resurrection*. No one seems to be distributing it.

William L. Stolley
Dowagiac, MI

MCA Home Video distributes the 1980 drama for which Burstyn garnered a Best Actress Academy Award nomination. A company spokesperson advises that you place a special order for it through your local video store. If you don't meet with success, call MCA's Rosemont, Illinois, office, at (312) 298-6600, for further assistance.

Burstyn's Resurrection*: healing hands.*

Possessed

Is the 1947 Joan Crawford movie *Possessed* available on home video?

Rene S. Estrella
Palm Springs, CA

No, it's not. But if you're in need of satisfying a Joan jones, you might want to try the 1931 *Possessed*, an unrelated Crawford picture co-starring Clark Gable. It's available from MGM/UA Home Video. To order by phone, call (800) 443-5500, ext. 792.

The Little Prince

I have been looking for a copy of 1974's *The Little Prince* starring Richard Kiley and Bob Fosse. Can you help?

Cheryl Harris
Albuquerque, NM

You can order this Paramount cassette from the Facets Video catalog. Send $16.95 (plus $5 shipping and handling) to Facets Multimedia Inc., 1517 W. Fullerton Ave., Chicago, IL 60614. You can also call, toll-free, (800) 331-6197 to place your order.

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FREEZE FRAMES

Illustration: Robert de Michiell

DISCOVERING THE OBVIOUS

We just got some hot stats that clearly fall into the Tell-Us-Something-We-Don't-Know Department: A poll from the Barne Research Group reveals that half of all VCR owners attend movie theaters less often than they did before they owned a VCR! Furthermore, two-thirds of the VCR owners said they'd rather watch a movie at home than trudge out to the local bijou! In a related development, AGB Television Research has just released results of a survey that says kids spend more time using the home VCR than adults do! Holy moly!

The AGB survey did, however, provide evidence that goes against the widely held (and stupid) notion that women can't program a VCR for timer recording: A study of *Dallas* viewers shows that of the folks who taped that show to watch it later, a whopping 89 percent were female. Take that, male chauvinist technocrats, and please, no snotty remarks about the choice of programming.

VIDEO STYLES OF THE RICH AND FAMOUS

If you were one of the richest men in America (or the world, for that matter), with what kind of A/V system would you furnish your yacht? We've asked ourselves this question many times and have never come up with a definite answer. So when we read that wealthy guy Donald Trump had installed complete A/V systems in every guest suite of his huge pleasure boat, the *Trump Princess*, we figured we'd ask him how he handled the chore.

We didn't get to talk to Donald himself; what with "advising" Mike Tyson, keeping an eye out on his wife Ivana's dress-buying activities (which are concomitant with her duties as president of the Plaza Hotel) and just *being* the mogul he's made himself, Trump's a very busy man. But we did get a component breakdown from the ship's staff. The owner's cabin is outfitted with a Grundig M-95-490/9 projection TV. It's a multistandard set, so Trump can watch programs from all over the world, be they PAL, be they SECAM or be they good old American NTSC. The VCR is Hitachi's VT-260 EM, also multistandard. No laser disc player for the pioneer real-estate developer (no brand-related pun intended)—somebody ought to get the dude hip to this high-resolution format. The multistandard bit is a nice touch, though. As for stereo, Trump's choice is beyond reproach—a Bang and Olufsen Biolink 1000, precisely what we'd buy if we had the money.

In Trump's study, the television is a Barkow MCD-2240 (multistandard, of course), while the VCR is the aforementioned Hitachi.

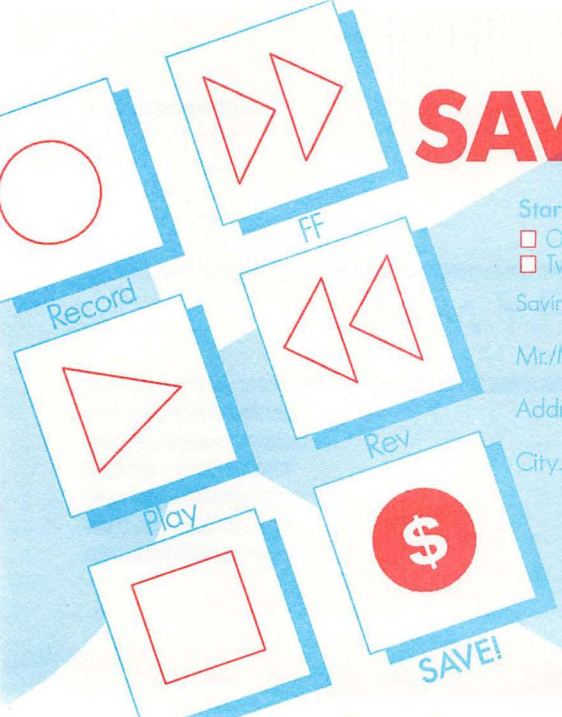
Now, you may have never heard of Barkow, and the model number on that Hitachi deck may sound unfamiliar to you. That's because Barkow is a European manufacturer of *professional* video products. Similarly, the VCR is part of Hitachi's pro line. None of this namby-pamby consumer gear for our man Don.

As for Trump's guests, they get the Barkow TV, the Hitachi VCR and a Hitachi MX-W50 stereo system. Surely you don't expect him to spring for Bang and Olufsen systems for *everybody*.

QUOTE OF THE MONTH

"Directors only know how to make two or three movies—they just keep doing the same movie with different wardrobes. Listen, I'm not even sure I have three."

—Walter Hill, who directed *48 HRS.* (Paramount) in 1982, and, again in 1988, as *Red Heat* (coming soon from IVE).



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No one on earth has had as long and as loving a relationship with television as Americans. Because we're its most adoring fans and its most knowledgeable critics. After all, over time we've developed quite a keen and discriminating eye.

So it's not at all surprising that in a nation of experts, the camcorders, televisions and VCR's of choice come from the people who are responsible for nothing less than the most technological innovations in the industry. RCA.

Something that you'll find immediately apparent upon viewing one of our ColorTrak™ Monitor-Receivers.

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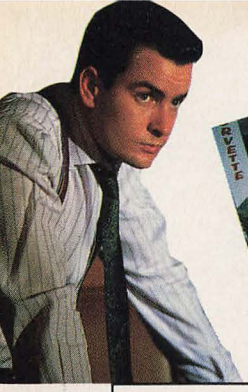
And it's technological superiority like this that has led more Americans to choose RCA video equipment than any other.

A fact we're quite proud of. After all, you can't receive higher critical acclaim than that.

RCA



HIT LIST

This Month	TOP TAPES	Last Month
1	**MOONSTRUCK** Cher, Olympia Dukakis; MGM/UA, $89.95	—
2	**GOOD MORNING, VIETNAM** Robin Williams; Touchstone, $29.95	—
3	**PLANES, TRAINS AND AUTOMOBILES** Steve Martin, John Candy; Paramount, $89.95	—
4	**THE LAST EMPEROR** John Lone, Peter O'Toole; Nelson, $89.98	—
5	**EMPIRE OF THE SUN** John Malkovich, Christian Bale; Warner, $89.95	—
6	**WALL STREET** Charlie Sheen, Michael Douglas; CBS/Fox, $89.98	1
7	**FATAL ATTRACTION** Michael Douglas, Glenn Close; Paramount, $89.95	2
8	**SUSPECT** Cher, Dennis Quaid; RCA/Columbia, $89.95	5
9	**FULL METAL JACKET** Matthew Modine, Adam Baldwin; Warner, $89.95	3
10	**HAIRSPRAY** Divine, Ricki Lake; RCA/Columbia, $89.95	—

This Month	TOP DISCS	Last Month
1	**FATAL ATTRACTION** Michael Douglas, Glenn Close; Paramount LV, $34.95	—
2	**THE UNTOUCHABLES** Kevin Costner, Sean Connery; Paramount LV, $34.95	1
3	**WALL STREET** Charlie Sheen, Michael Douglas; CBS/Fox LV, $49.98	—
4	**BABY BOOM** Diane Keaton, Sam Shepard; CBS/Fox LV, $39.98	2
5	**CRY FREEDOM** Kevin Kline, Denzel Washington; MCA LV, $39.98	3
6	**INNERSPACE** Martin Short; Warner LV, $39.98	4
7	**NUTS** Richard Dreyfuss, Barbra Streisand; Warner LV, $34.98	—
8	**THE WITCHES OF EASTWICK** Jack Nicholson, Cher; Warner LV, $39.98	5
9	**ROBOCOP** Peter Weller, Nancy Allen; Orion LV, $39.95	6
10	**DIRTY DANCING** Patrick Swayze, Jennifer Grey; Vestron LV, $39.95	7

"Hit List" is based on a nationwide survey of leading video software specialty stores, chains, mass merchandisers and wholesalers. The list includes titles taken from retailers' current top tape and disc lists as well as distributors' prerelease sales printouts.

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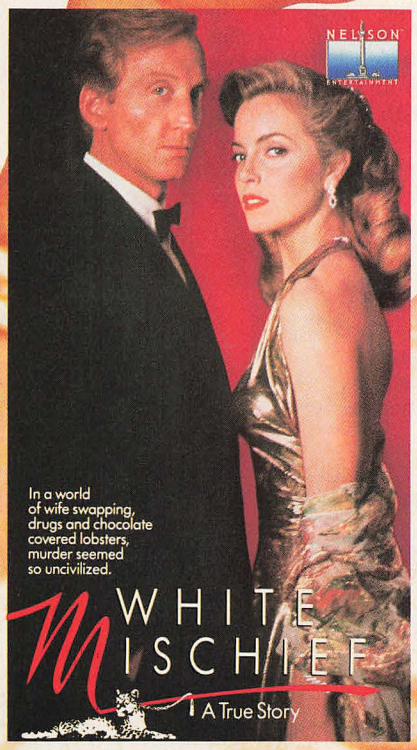
The colonists in Kenya were getting into all kinds of mischief.

But nothing compared to the scandalous affair between the beautiful and quite married Lady Diana Broughton (Greta Scacchi) and the notorious womanizer, Lord Erroll (Charles Dance).

What began as mischief ended in murder.

Theatre audiences have been lured in by this shocking but true story. Now, it's your turn to be seduced by **White Mischief.**



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NEWSBREAKS

IMPROVED CDs . . . SPORTS TECH SMALLER 8mm . . . BEATLES BACK

F.Y.I.

LASER × 2
A NEW KIND OF LASER may double the amount of information stored on a CD or videodisc. Developed by Panasonic parent Matsushita, the laser also has applications for color printers, projection TVs and medical equipment.

NIPPER STILL TOPS
AS EXPECTED, RCA is still the most popular color-TV maker in the US, with a sales percentage share of 16, down slightly from last year (and from a 1982 peak of 20 percent).

RECORD STORE RAPPED
AN ALEXANDER CITY, Alabama, record store owner has been charged by local police with selling "pornographic" audiocassettes, including a popular rap album by 2 Live Crew. A teenage record clerk in Callaway, Florida, was arrested last year for selling an earlier 2 Live Crew album.

***OUTRE* AUTEUR**
LEGENDARY MOVIEMAKER Jean-Luc Godard is demanding that his movies, when televised, be interrupted by at least six commercials. Godard previously called for the colorization of his black-and-white classic *Breathless*.

***TOUR* TURNS UP**
THE BEATLES' *MAGICAL Mystery Tour* will finally have an authorized home video release. MPI has licensed the psychedelic 1967 made-for-TV movie; the tape will have a stereo soundtrack taken from album masters. Image Entertainment will release the videodisc version.

NIELSEN TOP-RATED
AGB TELEVISION RESEARCH, the ratings company that introduced the "people-meter" measuring device, has suspended US operations. This leaves the A.C. Nielsen Co. with a virtual monopoly on American TV ratings research.

SPORTS SCIENCE

VIDEO GIVES EDGE TO U.S. TEAM

By James B. Meigs

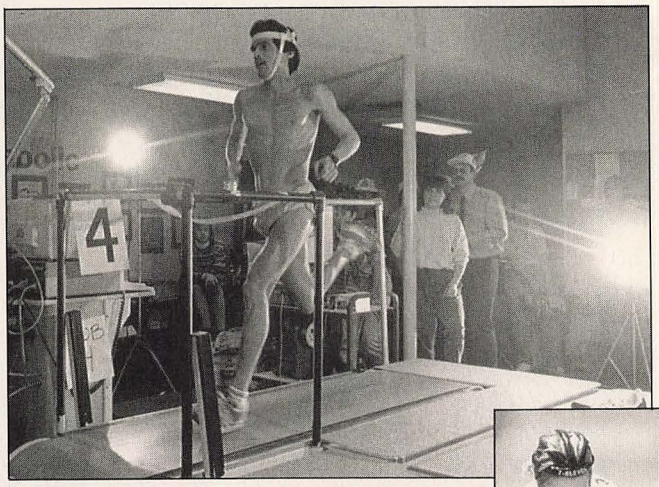
For many of the athletes on the US Olympic team, training for Seoul involved more than sweat and determination. Thanks to an effort by the US Olympic Committee to increase the use of scientific analysis in sports training, video equipment—ranging from conventional camcorders to computerized motion-analysis systems—was an important adjunct to their regular workouts.

At the Olympic Training Center in Colorado Springs, athletes ranging from target shooters to runners were able to study and improve their technique with the help of the various video systems used by the Sports Science program there.

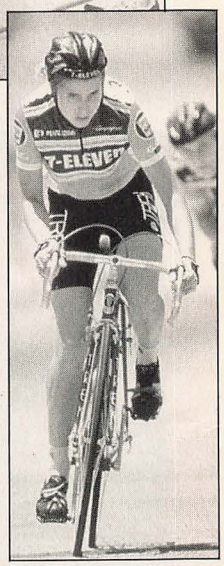
Three Panasonic industrial VHS camcorders and three portable systems using videocameras and separate VCRs form the backbone of the system, according to Dr. Sarah Smith, acting head of the program's biomechanics department. "We also have a Magnavox Super VHS camcorder," says Smith, who feels the format offers big advantages: "All of our new equipment will be S-VHS."

In many cases, simply taping an athlete's performance and then viewing it in slow-motion may be enough to provide clues to improving technique. Smith also reports that the new high-speed shutters available on most camcorders have allowed much better freeze-frame and slow-motion image quality, "at least when you have adequate lighting."

For more detailed analysis, the researchers can use the program's NAC high-speed videocamera, a black-and-white professional system that shoots up to 200 frames per second.



Using a computerized motion-analysis system, the Training Center's biomechanics experts can digitize the images from either ordinary video or the high-speed camera for step-by-step study on the computer monitor. In a program used to analyze the strokes of swimmers, for example, the computer can determine how much force the swimmer is generating and how much energy is wasted by drag. "My times have come way down," says one swimmer who improved his stroke technique after using the system.



Heart and Seoul: Olympic hopefuls turning to video for high-tech training.

MINI 8mm

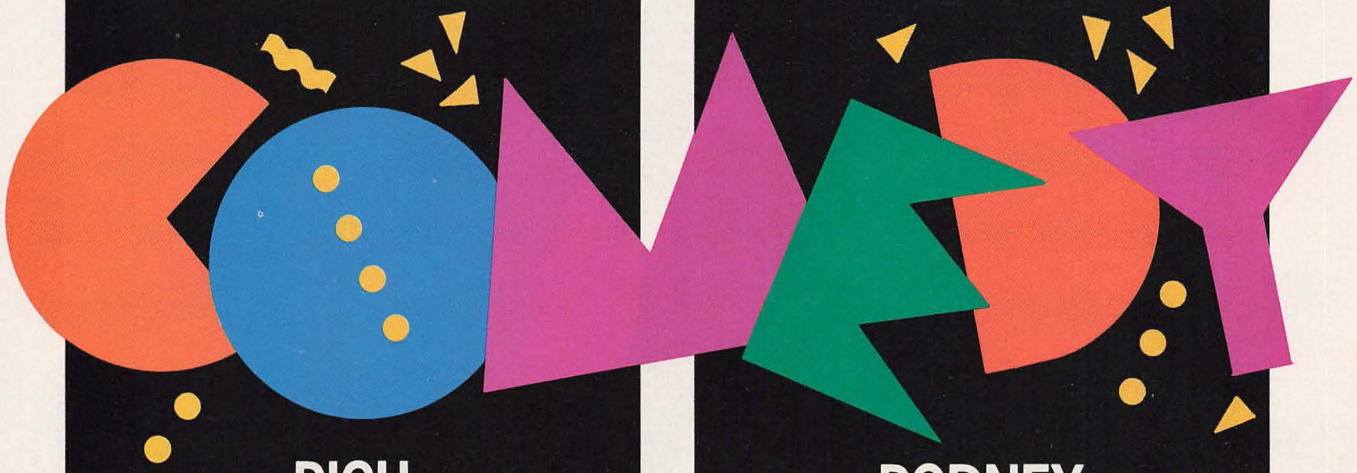
Sony Develops Tiny Tape Transport

By Robert Gerson

True personal portable video products are a giant step closer, thanks to Sony's announcement of an ultra-compact 8mm tape transport that's only half the weight and one-third the bulk of its present system. Dubbed FL (for flat) Meca, the transport measures just $4\frac{1}{10}$x$3\frac{2}{5}$x$1\frac{1}{10}$ (in inches) and weighs $6\frac{1}{2}$ ounces. It's expected to show up in Sony Watchman and camcorder products in time for Christmas. The system uses standard 8mm videocassettes and operates at the SP and LP speeds. Sony also plans to make the new transport available to other manufacturers.

For additional information, circle No. 6 on Reader Service Card.

MEET TWO GUYS WITH ONE THING IN MIND...



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AVAILABLE ON VIDEOCASSETTE OCT. 27

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Suggested for Mature Audiences. Not Rated.
In VHS and Beta. Hi-Fi Stereo.
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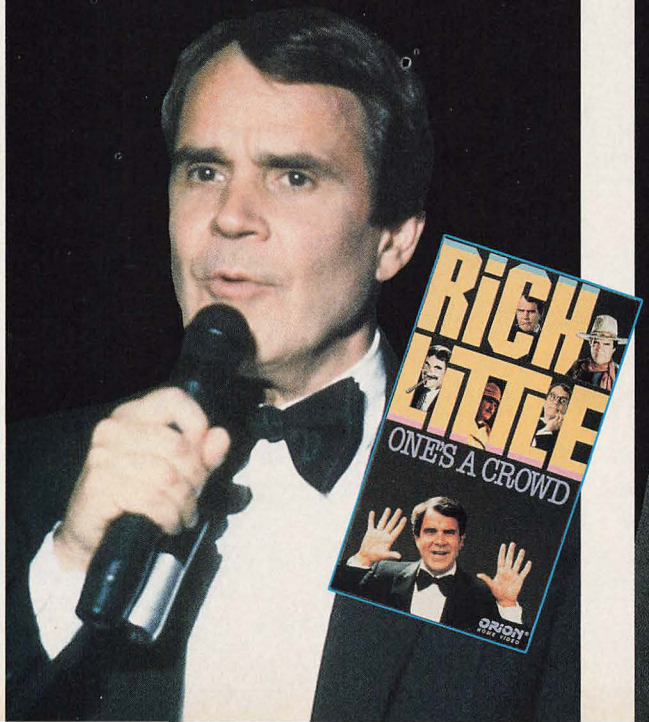

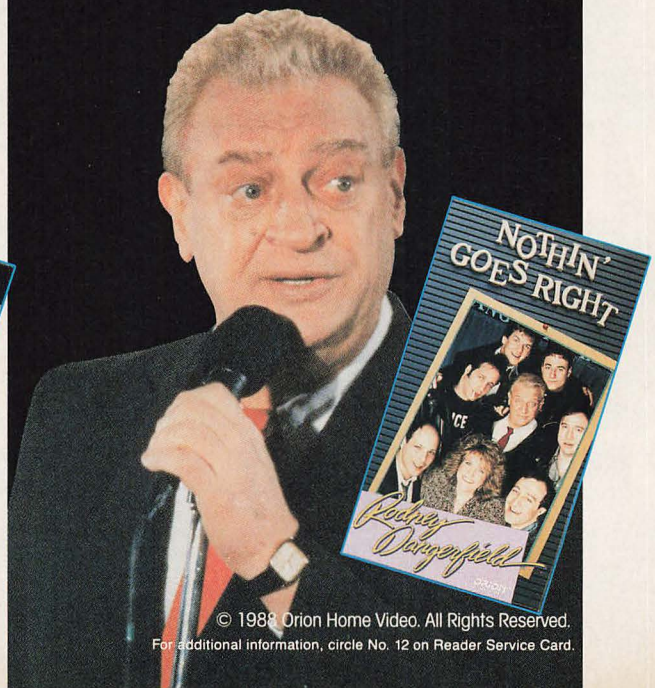

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SPECIAL REPORT

The Case of the MISSING MOVIES

It's no mystery if your video store doesn't have the tape you want . . .

By Jennifer Stern

You've been seeing the poster on the wall of your video store for months: coming soon—that movie you've wanted to see ever since you missed it in the theaters. Finally, the release date arrives. You've got the evening all planned: a home-cooked dinner, popcorn and a movie, while the kids spend the night with their friends. On your way home from work, you pull up at the video store, dash inside and. . . .

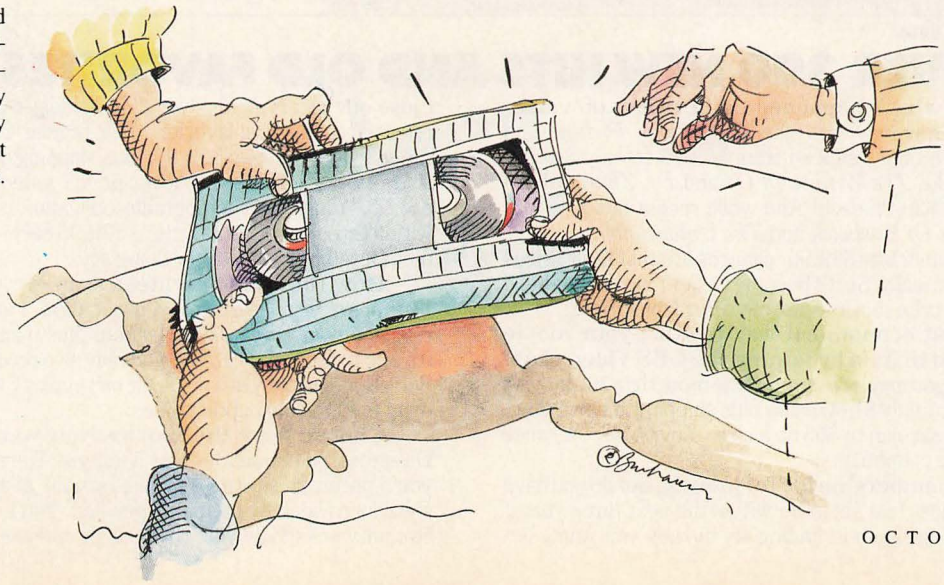
Virtually every VCR owner knows how this story ends: The movie you want is long gone; you either have to pick out a second choice or—worse yet—go home empty-handed. It's a hard fact of video life that renting a hit movie within the first couple of weeks of its release can be nearly impossible at most video stores. And that's not just a gut feeling. A number of recent surveys conducted by both video programmers and independent consultants find that of the video customers who walk into a store with a specific title in mind to rent, about half walk out without the movie they want. These alarming results have made the question of "depth of copy"—industry jargon for how many copies of a single title a video retailer stocks—one of the hottest issues in the video software industry today. Some of the plans and proposals intended to deal with the problem—ranging from higher rental prices to play-counting and even self-destructing cassettes—could drastically change the way VCR owners rent and watch movies.

For the retailer, the decision on how many copies of each title to stock is one worthy of the services of both an advanced mathematician and Nancy Reagan's astrologer. Maximizing profit is, of course, the objective, and it involves considering whether to make a big investment—buying a lot of copies, hoping each will rent many times in the weeks a new release is still hot—or buying fewer copies, with the knowledge that a smaller investment will mean fewer rentals but also less risk of having copies that may just sit on the shelf. Such conservative buying, however, often leaves customers frustrated. Although the exact figures vary, industry analysts estimate that between 50 and 88 percent of consumers looking for a specific title don't get it. And as many as one-third go home empty-handed.

For the movie studios, the specter of all these unhappy customers is, to say the least, frustrating. They warn that if enough home entertainment enthusiasts are disappointed at the video store, the customers could turn to a budding new technology—pay-per-view on cable—to satisfy their appetite for first-run movies, leaving retailers and video programmers out in the cold. "The number of pay-per-view customers will rise from 6 million to 20 million in three years," warns Paul Wagner, Orion Home Video's vice president of public affairs. "It has no depth-of-copy problem."

Enter a new concept designed, its proponents say, to solve all these problems: pay-per-transaction, or PPT. As currently being explored, PPT would allow a store to lease its movies from the studios rather than have to buy them outright. Instead of paying one lump sum, a store would share with the studio a portion of the income each time a movie is rented, typically in a 50-50 or 60-40 split. So far the biggest store to take the PPT plunge is the National Video chain, which, according to chairman Ron Berger, will have all of its 500-odd stores using PPT by the end of the year. (The chain's franchise division will also be sold to West Coast Video by the end of the year.) Although only one major studio—Orion—has publicly announced its participation in PPT, Berger says over 50 video suppliers, including many of the majors, are offering titles to National on a PPT basis.

Having experimented with PPT for over a year and a half now, Berger is gung-ho on the concept as a way to run a video business. As promised, he says, PPT allows a retailer to increase his depth of copy on A titles—first-run movies—so that "the satisfied consumer spends more time in the store and rents more movies." A typical National Video store, says Berger, is now carrying 60 to 80 titles on a PPT basis and has in-



MOVIE PRICES HAVE DROPPED!

THE WIZARD OF OZ
0014202

DR. ZHIVAGO
0026182

CHILDREN OF A
LESSER GOD
4294152

LETHAL WEAPON
6308222

OUTRAGEOUS FORTUNE
5481072

TITLE	SELECTION NUMBER	TITLE	SELECTION NUMBER	TITLE	SELECTION NUMBER	TITLE	SELECTION NUMBER	TITLE	SELECTION NUMBER
HELLO AGAIN	5487012	FULL METAL JACKET	6325052	THE FLY (1986)	3617332	STAKEOUT	5488002	TIN MEN	5483052
THE RETURN OF THE LIVING DEAD II	5190092	ADVENTURES IN BABYSITTING	5486022	THE PRINCESS BRIDE	1250052	ROXANNE	1960062	2001: A SPACE ODYSSEY	0025192
FROM HERE TO ETERNITY	1917002	HANNAH AND HER SISTERS	6517032	NUTS	6328102	STEEL DAWN	4951012	ALIENS	3609252
48 HOURS	2022262	THE DEER HUNTER	2124152	THE KARATE KID II	1894152	BRIGADOON	2542272	JAGGED EDGE	1813542
LOST HORIZON	1916012	LAWRENCE OF ARABIA *	1514312			FUNNY GIRL	1511262	THE BOAT (DAS BOOT)	1520252
THE ROAD WARRIOR	6028212	THE STING	1005032			BONNIE & CLYDE	6072182	ALIEN	0002812
CADDYSHACK	6023262	OVER THE TOP	6298082			DIRTY HARRY	6017572	RAISING ARIZONA	3634082
		BLAZING SADDLES	0012482			SALVADOR	4879182	THE NATURAL *	1649132
		POLICE ACADEMY	6049672			THE GLENN MILLER STORY	2130412	BELIEVERS	6554072
		ANGEL HEART	7956172			THE KARATE KID	1710412	STAR TREK— THE MOTION PICTURE	2035212
		ORPHANS	5189022			THE BISHOP'S WIFE	3160262	HELLO, DOLLY	0609132
		BURGLAR	6309052			THE QUIET MAN	4032122	WEST SIDE STORY	0505672
		THE KISS OF THE SPIDER WOMAN	3187092			THE SICILIAN	4953092	PURPLE RAIN	6048012
		THE LIVING DAYLIGHTS	3652052			REBECCA	0664072	CHARIOTS OF FIRE	6014432
		CLOSE ENCOUNTERS OF THE THIRD KIND	1510272			SOMEONE TO WATCH OVER ME	1969072	WAR OF THE WORLDS	2094292
		THE MISSION	6303012			STAR TREK II— THE WRATH OF KHAN	2013352	WHITE NIGHTS	1814382
		THE COTTON CLUB	3100602	BLADE RUNNER	3104332	SESAME STREET PRESENTS: FOLLOW THAT BIRD	6117072	A PASSAGE TO INDIA *	1741362
		THE CARE BEARS MOVIE II	1862132	MANNEQUIN	3439052	THE KILLING FIELDS	6084222	PORKY'S	0775372
		THE MORNING AFTER	5152052	THUNDERBALL	0709462	JAWS: THE REVENGE	2230082	THE LOST BOYS	6315072
		BLUE VELVET	5150072	PRETTY IN PINK	4224282	MY LIFE AS A DOG	4391092	A CHORUS LINE	3193432
FLASHDANCE	2018222	PREDATOR	3649012	BLACK WIDOW	3630022	RE-ANIMATOR	4847172	NADINE	3650072
GIANT	6080182	THE SHINING	6103292	THE BIG CHILL	1527362	THE THIN MAN	2640022	GUYS AND DOLLS	3533592
SOUTH PACIFIC	3506452	JAWS	1000082	TOOTSIE	1509122	BACK TO SCHOOL	6524042	EXCALIBUR	6021022
THE MAN WITH THE GOLDEN GUN	0698152	CRITICAL CONDITION	4309002	STRIPES	1513322	A SOLDIER'S STORY *	1733282	BLAME IT ON RIO	7141132
ANNIE	1516132	ALL ABOUT EVE	7656022	JUMPIN' JACK FLASH	3627072	PALE RIDER	6097272	LITTLE SHOP OF HORRORS (1986)	6297092
PRIZZI'S HONOR	4802282	CHINA GIRL	4957052	NORTH TO ALASKA	7310002	M*A*S*H	0055382	THE EMERALD FOREST	3145592
TRADING PLACES	2017232	THE SEARCHERS	6102042	REAR WINDOW	2134052	THE COLOR OF MONEY	5470592	DEATH WISH 4: THE CRACKDOWN	3449032
DOUBLE INDEMNITY	2101042	THE AFRICAN QUEEN	0511362	IRONWEED	4958042	BROADCAST NEWS	3665002		
SILVERADO	1810242	ROCKY IV	3570462	GHOSTBUSTERS	1742682				
FOOTLOOSE	2019132	CHARLOTTE'S WEB	2095102	THE GREEN BERETS	6239262				
POLICE ACADEMY IV	6306082	AGNES OF GOD *	1812222	THE BIG TOWN	4950022				
RISKY BUSINESS	6033402	GANDHI *	1533042	A NIGHTMARE ON ELM STREET III	3432022				
WUTHERING HEIGHTS	3126452	COCOON	3553882						
TO KILL A MOCKINGBIRD	1022282	SUPERMAN THE MOVIE	0013392	HAMBURGER HILL	4954082				
GUESS WHO'S COMING TO DINNER? *	1819092	THREE AMIGOS	6523052	MAURICE	5185062				
HALLOWEEN	3250432	BODY HEAT	6020112	THE SEVEN SAMURAI	3108212				
CLEOPATRA	0579012	AN AMERICAN WEREWOLF IN LONDON	7140142	SHENANDOAH	1019232				
A ROOM WITH A VIEW	3615012	CHINATOWN	2025232	FIRST BLOOD	6503092				
LA BAMBA	1963032	PEGGY SUE GOT MARRIED	3629392	LESS THAN ZERO	3655022				
RETURN OF THE JEDI	3547532	SEVEN BRIDES FOR SEVEN BROTHERS	2518192	MIAMI VICE: THE MOVIE	2106092				
				AN AMERICAN TAIL	2184042				
				BEVERLY HILLS COP	2053362				

DIRTY DANCING
4955152

WALL STREET
3661042

NO WAY OUT
6558292

SINGIN' IN THE RAIN
2554552

HOPE AND GLORY
1251042

*Not available in BETA

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OVER 300 NEW HITS AND OLD FAVORITES...

Just look at what's happened to the prices on videocassettes! Contemporary hits like *Outrageous Fortune* and *Lethal Weapon* have been reduced from $79.95 to only $19.95! Classic favorites like *The Wizard Of Oz* and *Dr. Zhivago* have come down to just $29.95 each! And while recent hits like *Wall Street, The Witches Of Eastwick* and *The Untouchables* are currently selling for as much as $89.95, chances are that their prices will be reduced eventually. So it's become easier than ever to build a library of your favorite movies—at truly affordable prices!

And the most economical way to start your movie collection, or add to it, is by joining the CBS Video Club. As a new member, you may have any 5 of the more than 300 movies shown here—all 5 for only $1.00 each, plus shipping and handling. (And you can even save up to $65 on a sixth movie—see Advance Selection box in the coupon.)

There's no membership fee for joining, nor do you have to buy a lot of movies. Just six more within the next three years. And you'll have no problem in finding six movies you want, because our library holds over 2,500 titles; from the very newest releases to classical favorites. Our regular Club prices currently range from $79.95 to $29.95, plus shipping and handling; and we also offer a selection of lower-priced videocassettes, down to $14.95. Your only membership obligation is to buy six movies within three years for as little as $29.95 each—and you may cancel membership anytime after doing so.

How the Club operates: about every four weeks (up to 13 times a year) we send you our *CBS Video Club Magazine,* reviewing our Director's Selection, plus many alternate movies. And up to four times a year, you may also receive offers of Special Selections, usually at a discount off regular Club prices, for a total of up to 17 buying opportunities.

Choose only the movies you want: if you want the Director's Selection, don't do a thing—it'll arrive automatically. If you'd prefer an alternate movie, or none at all, just mail the card always provided by the date specified. You'll always have at least two full weeks to decide. (If you ever receive a tape before having

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1924432

AMADEUS
6529172

ANY 5 MOVIES ONLY $1.00 EACH

plus shipping and handling, with membership

†plus shipping and handling

TITLE	SELECTION NUMBER	TITLE	SELECTION NUMBER	TITLE	SELECTION NUMBER	TITLE	SELECTION NUMBER	TITLE	SELECTION NUMBER
CAN'T BUY ME LOVE	5485032	LETHAL WEAPON	6308062	STAR TREK IV— THE VOYAGE HOME	4306032	D.O.A. (1988)	5489092	ERNEST GOES TO CAMP	5484042
ROBOCOP	2350022	THE TEN COMMANDMENTS	2026302	PATTON	0043332	TOP GUN	4269162	BACK TO THE FUTURE	2114172
THE EMPIRE STRIKES BACK	0910412	THE SOUND OF MUSIC	0039472	THE BIG EASY	6559022				
		AROUND THE WORLD IN 80 DAYS	6036212	GREMLINS	6082242				
		WANTED DEAD OR ALIVE	5601022	THE BRIDGE ON THE RIVER KWAI	1606302				
		GOOD MORNING, BABYLON	4952002	THE GODS MUST BE CRAZY	7340042				
		CAT BALLOU ★	1545002	MAD MAX	7109472				
		POLTERGEIST II: THE OTHER SIDE	2756022	LEGAL EAGLES	2102032				
		STARMAN	1723202	A FISTFUL OF DOLLARS	0553352				
		POLTERGEIST	2687062	BLIND DATE	1953052				
		STAR TREK III— THE SEARCH FOR SPOCK	2016322	PILLOW TALK	1031272				
		ALEXANDER THE GREAT	2762042	BILL COSBY, HIMSELF	0935182				
		BLUE HAWAII	0673302	WITNESS	4114052				
		OVERBOARD	3657002	ROMANCING THE STONE	0894252				
		HARRY AND THE HENDERSONS	2219032	GREASE	2074072				
SHANE	2073162	THE MUSIC MAN	6147012	SUPERMAN IV: THE QUEST FOR PEACE	6311012	AN OFFICER AND A GENTLEMAN	2021192	THE GODFATHER II	0018422
JEWEL OF THE NILE	3571602	HEARTBREAK RIDGE	6289332	FANNY AND ALEXANDER	3112252	SOPHIE'S CHOICE	0754242	THE GODFATHER	0008512
THE SECRET OF MY SUCCESS	2222082	FATAL BEAUTY	2785072	GARDENS OF STONE	3646042	WATERLOO BRIDGE	2635092	TIGHTROPE	6051392
THE COUCH TRIP	2352002	HOLIDAY INN	1035152	WHITE CHRISTMAS	2072252	NATIONAL LAMPOON'S VACATION	6039442	MIRACLE ON 34TH STREET	0547002
CHILDREN OF A LESSER GOD	4294072	DEATH WISH	2027212	GILDA ★	1553092	PLACES IN THE HEART	0978572	52 PICK UP	3423032
ARTHUR	6024332	PRINCE OF DARKNESS	2245012	THE VELVETEEN RABBIT	7900062	ALL QUIET ON THE WESTERN FRONT	1026162	THE GRAPES OF WRATH	0531572
PEE WEE'S BIG ADVENTURE	6098342	THE GOONIES	6081252	THE TRIP TO BOUNTIFUL	3225292	NORTH BY NORTHWEST	2509022	RUNAWAY TRAIN	2757012
COBRA	6201042	THE HANOI HILTON	6307072	RIKKI-TIKKI-TAVI	7908082	ON THE WATERFRONT	1625292	NAPOLEON	2127042
TEXAS CHAINSAW MASSACRE	3305062	THE CAREBEARS MOVIE	7110102			MIDNIGHT COWBOY	2584002	GOING MY WAY	1025092
WHOOPI GOLDBERG	4815152	DR. NO	0554182			THE POPE OF GREENWICH VILLAGE	2612062	MY BEAUTIFUL LAUNDRETTE	5149012
CRIMES OF THE HEART	5153042	BUTCH CASSIDY AND THE SUNDANCE KID	0517632			SANTA CLAUS: THE MOVIE	3387232	THE SHOOTIST	4109282
TRUE GRIT	2028532	TERMS OF ENDEARMENT	2014262			A STAR IS BORN (1954)	6105012	TEEN WOLF	4104152
THE JOLSON STORY	1849032	THE RIGHT STUFF	6043142			THE BOY WHO COULD FLY	5146042	THE WILD BUNCH	6111112
THE FALCON & THE SNOWMAN	4808222	PROJECT X	3636062			ROOSTER COGBURN	1018242	MISSING IN ACTION	2624022
THE GRADUATE	3103262	JANE FONDA'S NEW WORKOUT	5112042			SILKWOOD ★	3106152	THE MIRACLE WORKER	2753052
OKLAHOMA!	0054472	THE LONGEST DAY	0577032			FRANKENSTEIN	1020202	RICHARD PRYOR LIVE ON THE SUNSET STRIP ★	1603092
GOLDFINGER	0539182	MAD MAX BEYOND THE THUNDERDOME	6089272			COOL HAND LUKE	6173162	KELLY'S HEROES	2671042
OLIVER!	1760162	THE MAGNIFICENT SEVEN	0534472			THE BROTHER FROM ANOTHER PLANET	7568172	THE MAN WHO KNEW TOO MUCH (1955)	2132072
COMMANDO	3555032	FORT APACHE, THE BRONX	4818382			MR. SMITH GOES TO WASHINGTON	1577192	SCARFACE (1983)	2168042
HATARI	4110092	CAMELOT	6027482			BREAKFAST AT TIFFANY'S	4116032	FERRIS BUELLER'S DAY OFF	4273102
DOCTOR DOOLITTLE	0732212	DRAGNET	2227032	RASHOMON	3181052	THE RUNNING MAN	4956062	SHORT CIRCUIT	3607012
MURPHY'S ROMANCE	1853482	FROM RUSSIA WITH LOVE	0690132	THE GUNS OF NAVARONE	1523222	OUT OF AFRICA	2131162	BABY BOOM	3656012
THE WAY WE WERE	1529262	STAR WARS	0564652	BEVERLY HILLS COP II	4319082			MY FAIR LADY	3507512
ACTION JACKSON	5191082	THE COLOR PURPLE	6301032	HOOSIERS	6550012			CABARET	4001502
CROCODILE DUNDEE	4297042								

THROW MOMMA FROM THE TRAIN
2351012

WITCHES OF EASTWICK
6323072

BEN-HUR
2603232

PLATOON
6500022

THE UNTOUCHABLES
4321042

had two weeks to decide, just send it back at our expense.) You'll get only the movies you want—when you want them!

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#	**plus $5.00 shipping and handling** (a total of $10).
#	#
#	#

Please check how paying:

☐ My check is enclosed. Q58/Q60

☐ Charge my introductory movies and future Club purchases to:
☐ MasterCard ☐ Diners Club ☐ American Express ☐ VISA Q59/Q61

Account #_____ Expiration Date_____

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Advance Selection

SAVE UP TO $65 MORE— HAVE LESS TO BUY LATER!

Order a sixth movie now for only $14.95—and your membership obligation is immediately reduced (you then need buy only 5 more, instead of 6).

☐ Also send my first selection #_____ for only $14.95, plus $1.75 shipping/handling, which I am adding to my $10.00 payment. I then need buy only 5 more (instead of 6) in the next 3 years.

creased its revenues 20 to 50 percent as a result.

Berger believes that ultimately 25 percent of all video retailers will be doing business on a PPT basis. The result? "Video stores in general will have to get larger," he says. "The biggest benefit is for the consumer. Right now you find the same 2,000 titles from store to store, with no esoteric or classic titles." Stores on the PPT system, he believes, offer both easier access to the hits and more non-hit titles.

Although PPT offers benefits to consumers, the movie studios have another reason to take an interest in it: money. Right now, a hit movie that is rented 50 million times at over $2 per rental generates over $100 million in retail business. But the only money the studio sees is the wholesale price the stores originally paid for the movie—say, $25 million. If the stores didn't pay a high price up front, but shared half their rental revenues with the studio, the studio's take theoretically could soar to about $50 million.

With such figures as inspiration, Orion Home Video announced the start of a nationwide PPT experiment in May. Every Orion title, says Orion veep Wagner, is being offered to "qualified retailers"—retailers with a computerized cashier system—on a PPT as well as sale basis. Dealers can lease a tape from Orion through its distributors for $8.25, rather than pay the typical $64 up-front cost of the tape at wholesale. The dealer keeps 50 percent of rental revenues and gives Orion 40 percent and the distributor 10 percent in the first four months. After that, a dealer can either buy the tapes for $10 or return them to Orion. Wagner says it is too soon to judge the results of the PPT test, although a smaller test on *RoboCop* in January, he believes, did allow stores to stock more copies of the title.

But not everyone is so enthusiastic about the PPT concept. Walt Disney worldwide home video president, Bill Mechanic, calls the scheme "just a gimmick." He believes that, due to lack of interest among major stores and insufficient organization on the part of most small stores, "it's not going to catch on."

"Dealers are cautiously watching the Orion experiment," says Arthur Morowitz, president of the Video Software Dealers Association, a video store trade group. He points out that PPT could also be sunk by its own success: If the idea takes off, the huge increase in the number of copies of each title will drastically cut down the amount of income each copy generates for both stores and studios. "If everybody does it, it will fail," he says. "There'll just be too many copies." (From the consumer's point of view, of course, such a glut of titles would mean a bonanza—no more signing up on waiting lists for hits.)

A few of the more drastic schemes under consideration actually involve changing the technology of home video. Many US video labels are closely watching an experiment underway in Australia with a system called Play Count. The system is similar to PPT, but instead of using only a computer to tally the tape rentals, the cassette itself keeps track of how many times it's been played. Each welded—and supposedly tamper-proof—cassette has a built-in play counter. That not only allows the studio to charge the dealer per transaction, but also lets the dealer charge the customer according to how many times the tape has been played.

"If Cher wins an Academy Award, her last three movies go on sale—just like a grocery store."

Vestron Video is one of the companies with an eye on the Australian experiment. "Play Count addresses so many issues," says Vestron president Jon Peisinger. "It allows depth of copy in whatever quantity the manufacturer desires. The retailers don't have to lay out dollars out front." Peisinger adds that with Play Count, manufacturers can continually change rental prices depending on market conditions—"just like a grocery store." "If Cher wins an Academy Award," he says, "the next morning we can send out a message that her last three movies will go on special." Such a system, Peisinger believes, will ultimately drive up rental prices, but, he says, "that's long overdue."

An even more drastic approach has been suggested by Polaroid's Albert Conti, manager of new business development: He says the company is working on a videocassette that would self-destruct after a preset number of plays. (He's not alone with that idea; two other self-destructing-cassette concepts are also on file with the US Patent Office.) In theory, studios would supply the cassettes to stores at lower prices, confident that the tapes would only be used for a certain number of rentals. But don't look for *Mission: Impossible*-style cassettes ("This tape will self-destruct in five seconds...") at your video store anytime soon. Polaroid insists the idea is still in the "what if" stage, and many video executives are cool to the idea.

One final method studios could use to increase the supply of tapes in video stores is also the simplest: lower prices. "You want depth of copy on your B titles?" asks Allan Kaplan, president of the Applause Video chain of stores. "Just reduce the price to $39.95 'cause that's all they're worth." Although studios may ultimately be forced to lower prices, they are leery about giving up the revenue on each tape they sell to stores (except in the case of blockbusters like *E.T.*, which people often buy to keep).

The VSDA's Morowitz feels the depth-of-copy problem may ultimately solve itself. "Now we know it's something store owners have to watch," he says. As video stores become more sensitive to the needs of their customers, they will put more emphasis on ordering adequate supplies of the hits. But, barring a revolutionary change in the video business, such as the Australian Play Count system, consumers shouldn't expect any overnight solution to long waiting lists at the video store. PPT and similar schemes—if and when they arrive—are likely to creep in slowly rather than take the video world by storm. □

"The kind of movie that Hitchcock might have made."
★★★ Roger Ebert
Kelly McGillis Jeff Daniels
Emily Crane overheard a secret. Now she's running for her life.
THE HOUSE ON CARROLL STREET
KELLY McGILLIS JEFF DANIELS A PETER YATES FILM
THE HOUSE ON CARROLL STREET JESSICA TANDY
AND MANDY PATINKIN MUSIC BY GEORGES DELERUE PRODUCTION DESIGNER STUART WURTZEL
DIRECTOR OF PHOTOGRAPHY MICHAEL BALLHAUS, A.S.C. EXECUTIVE PRODUCERS ARLENE DONOVAN ROBERT BENTON
PRODUCED BY ROBERT F. COLESBERRY WRITTEN BY WALTER BERNSTEIN PRODUCED AND DIRECTED BY PETER YATES
HBO VIDEO
PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN
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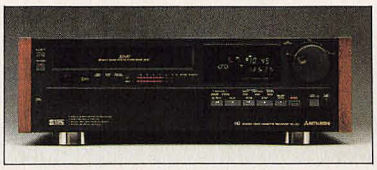
'89 BUYER'S GUIDE

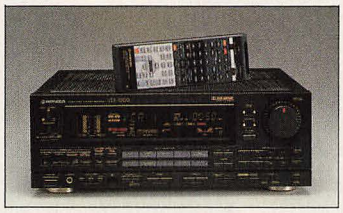
ALL THE TECH THAT'S FIT TO PRINT.

We never said it would be easy. There are over 1,000 products out there, all fighting for the attention of the video consumer. Some are virtual clones of popular models; others are quirky, one-of-a-kind standouts. Some represent the cutting edge of technology, offering near-professional performance and design at eye-opening prices; others deliver little more than the basics, but at prices that are nearly irresistible. Some carry well-known and trustworthy brand names; others offer a more mysterious pedigree. Sorting the winners from the losers—and, more importantly, selecting the models that meet the demands of your system—can be a forbidding task. But we love a challenge.



Think of this Buyer's Guide as a training manual. As our long-term readers know, we publish a comprehensive guide to video equipment every October (and an update covering the newest products each April). As always, this guide lists the features, prices and other vital statistics on all the video and video-related products now available or expected to reach stores in the coming months. But more than that, this Buyer's Guide offers an education in home entertainment technology. If you're already *au courant* with the current state of video's evolution, dig right into the charts for the products you need. You'll find most of these tables fairly self-explanatory. But for those who are less well-versed in the arcane vocabulary of today's electronics, we've included a complete glossary of video terminology. Use it as a reference as you read the stories and specification charts that follow, and save it as a refresher for when you hit the stores.

This year we've also reorganized our editorial coverage of each product category. For each type of product—VCRs, monitor/receivers and so on—we've divided our treatment into three categories: **What's New**, a listing of the latest features and innovations that set this year's products apart; **Price Spread**, a quick review of which features you can expect to find in your price range; and **Buying Tactics**, tips on finding the best possible picture and sound quality, as well as value, in the store.



This guide contains an enormous amount of information. And, much as we'd like to, we can't just pick out the "best" product in each category—there are simply too many good products geared to different needs.

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"...Absolute Spitzenklasse..."

Stereoplay Magazine, Germany
—Hans Ulrich-Fessler

"...Een Serieus Produkt..."

HiFi/Video/Test Magazine, The Netherlands
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Our fave VCR, complete with Super VHS and a jog/shuttle wheel for editing, might be a terrible choice for the tight-budgeted consumer who's primarily interested in playing back rented movies. The best way to use this guide, therefore, is to first pick out the features you can't live without. Use a highlight pen to mark those models in the chart, thus narrowing your search. Then identify those features you really don't want or can't afford and draw lines eliminating those models. By now you should have narrowed your range of choice down from dozens or hundreds of models to a handful.

Once you've narrowed your search and familiarized yourself with current prices, it's time to see the product in action. Since the specifications in these charts reflect the manufacturers' claims—much as we'd like to perform lab tests on all this gear, it's simply not possible—you should verify all performance data with your own eyes and ears. A store that will let you fiddle at length with a product you're interested in deserves your business. In fact, it's worth paying a few dollars more to buy an item from a reputable store that won't rush you out the door. As for salespeople, you'll find they treat you with more respect when they realize you know what you're talking about and what you're looking for. —The Editors

VIDEO REVIEW 1989 BUYER'S GUIDE. All specifications in this guide are manufacturer's data, not *VR* Equipment Review measurements. All prices are manufacturer's suggested retail, rounded off to the nearest dollar, and are subject to change without notice. *Always double-check features and prices before you buy.* The listings represent a general overview. Manufacturers frequently offer products slightly different cosmetically from the models listed herein; these may have different model numbers. **IN THE CHARTS:** "NA" means information not available. Dashes and hyphens indicate that a feature does not apply to the model listed. "Opt." stands for optional. Editor: Gregory P. Fagan. Listings Coordinator: Laura Relovsky. Story Editors: Glenn Kenny, Steve Simels. Chart Artist: Anthony Leonardo.

GLOSSARY OF TERMS

A/B Switching: This lets two separate input sources be routed through one input. For example, an A/B switcher on a video processor helps simplify editing between two different VCRs.

Amp Power: Measured in watts per channel; the higher the wattage, the more power an audio amplifier supplies.

Aperture: The size of a camcorder's lens opening, measured in *f* stops. The larger the number, the less light entering the lens.

Audio Equalizer: Lets you boost or lower the volume of a specific audio frequency.

Audio Inputs/Outputs: These route audio signals from one component (turntable, CD player, VCR) to an amp or processor or to other components.

Audio Mixing: Lets you combine a number of audio sources on one tape and control the volume level of each one separately.

Audio/Video Input: A standard feature on monitor/receivers and VCRs enabling them to accept signals from other components.

Automatic Image Stabilizer: One of the latest high-end camcorder features, it uses a servo mechanism that "floats" the lens and compensates for unwanted camera movement.

Auto Focus: A system to focus a camcorder lens automatically.

Bands: There are two frequency ranges that handle satellite transmission: The most popular is C-band, which requires a large dish antenna for reception; Ku-Band, an increasingly popular frequency, doesn't need a particularly large dish.

BD (Block-Down) Conversion: Lets high-frequency signals run from an outdoor dish to an indoor receiver with no signal loss.

Built-In Actuator: Aims a satellite dish antenna with the push of a button, eliminating the need for manual positioning.

Cable-Ready: This means that the tuner of your TV or VCR can receive VHF, UHF and cable midband and high-band channels. You still need a cable decoding box to get scrambled stations, however.

Digital Art: There are basically two effects in this category: "mosaic," which breaks the picture up into hundreds of tiny squares, and "solarization" (or "posterization"), which exaggerates colors for an almost painterly effect.

Digital Effects: Any number of special effects that are handled via digital circuitry; these may include freeze-frames, slow-motion and so on.

Digital Signal Processing: Could mean anything from a digital comb filter (which Zenith uses on its Digital System 3 sets to improve picture quality) to a digital memory (which provides a non-interlaced [or IDTV] picture).

Digital Superimposing: The ability to digitally "memorize" a piece of artwork or printed title and superimpose it onto the action in a videotape. It is becoming a common feature on special-effects boxes and has even been built into some camcorders.

Digital Tuning: Quartz crystals are tuned to individual FM and AM frequencies, eliminating the manually adjusted tuner. A digital readout replaces the FM dial.

Digital Zoom: Takes any one of a video picture's four quadrants and blows it up to full-screen size.

Display: There are now three types of displays used in pocket TVs: liquid crystal display, cathode-ray tube and beam indexing; LCDs are the most common in color TV sets.

Distribution Amp: Boosts the strength of a video or audio signal. Particularly important on processors or any piece of equipment with multiple inputs and outputs.

Dolby Surround Decoder: Most theatrical releases in surround sound are in Dolby Surround, a patented process that encodes and then decodes a special (rear-channel) audio track that provides added drama to a soundtrack.

Edit Control: Special jacks that allow two VCRs to work in sync with each other, making tape editing easier.

Fine Slow: Achieved through digital circuitry, this slow-motion effect is more lifelike and less choppy than standard slo-mo. Also known as "natural slow."

Flying Erase Head: While a standard erase head is mounted off the VCR head drum, a flying erase head is on the drum with the record and play heads. The result: clean, noise-free breaks between scenes that were recorded separately. Long a feature of professional

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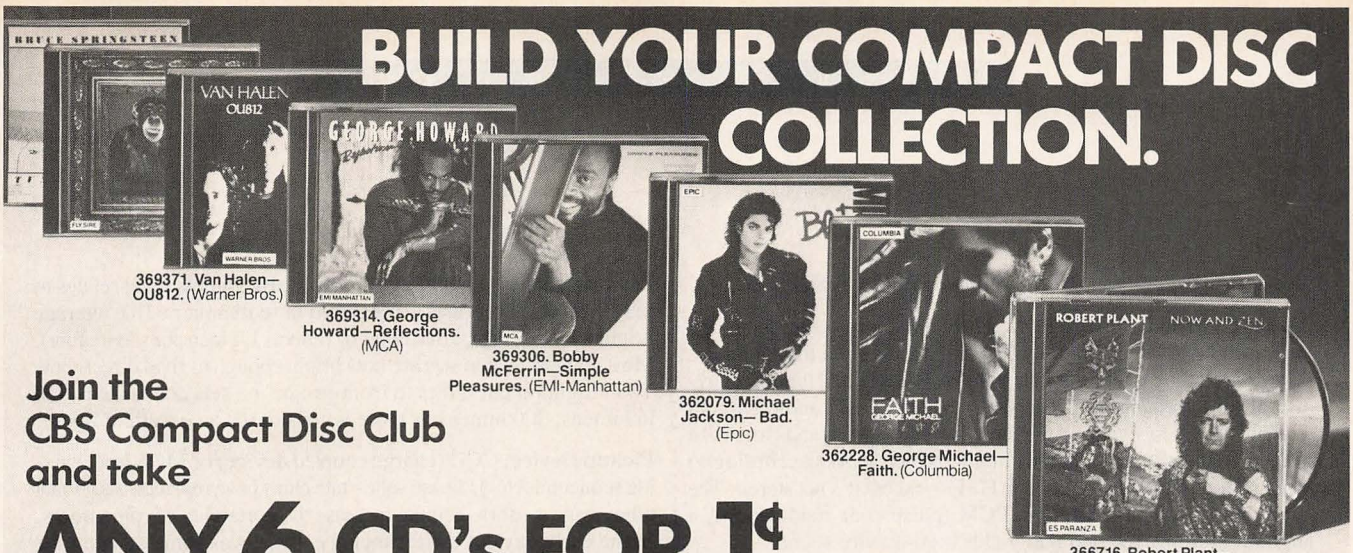

369371. Van Halen—OU812. (Warner Bros.)

369314. George Howard—Reflections. (MCA)

369306. Bobby McFerrin—Simple Pleasures. (EMI-Manhattan)

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Vladimir Feltsman—American "Live" Debut (CBS Masterworks) 365254-395251

James Taylor—Never Die Young (Columbia) 365189

David Lee Roth—Skyscraper (Warner Bros.) 365130

Arthur Fiedler & The Boston Pops—Capriccio Italien-Capriccio Espagnol (Orinda) 364257

Foreigner—Inside Information (Atlantic) 364018

367094. Julio Iglesias—Non-Stop. (Columbia)

Tiffany (MCA) 361402

Branford Marsalis—Renaissance (Columbia) 363739

Pretenders—The Singles (Sire) 362541

Steve Winwood—Chronicles (Island) 362525

Stevie Wonder—Characters (Motown) 362343

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Diane Schuur And Count Basie Orch. (GRP) 361048

Kirk Whalum—And You Know That! (Columbia) 367037

366872. Nadja Salerno-Sonnenberg—Mendelssohn: Violin Concerto. (Angel)

Handel—Music For The Royal Fireworks. Menuhin, Royal Philharmonic (MCA Classics/Rpo) 358937

Beethoven—Piano Conc. No. 5. Perahia; Haitink, Concertgebouw Orch. (CBS Masters.) 357657

Wynton Marsalis—Marsalis Standard Time (Columbia) 357640

Brahms—Piano Pieces, Op. 76 & 119; Fantasies Op. 116. Richard Goode (Nonesuch) 357145

Grateful Dead—In The Dark (Arista) 357087

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Pachelbel Canon—Other Digital Delights. Davis, Toronto Chamber Orch. (Fanfare) 348649

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Buddy Holly—From The Orig. Master Tapes (MCA) 348110

Madonna—True Blue (Sire) 346478

365775. Daryl Hall/John Oates—ooh yeah! (Arista)

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decks, it's beginning to infiltrate the consumer marketplace.

Hi-Fi: Hi-Fi audio recording lays the signal across the width of a tape, producing sound quality that can almost rival digital audio. Linear recording is also possible with Hi-Fi decks and is particularly useful for overdubbing, since you can't dub Hi-Fi audio without erasing the video signal. In the 8mm format, Hi-Fi stands for AFM (audio frequency modulation) mono, which works according to principles similar to those used in Hi-Fi—except it's not stereo. The other audio format in 8mm is PCM (pulse code modulation), a digital recording method that yields high-quality sound.

High Gain: A type of screen for front-projection TVs, specially constructed to boost perceived brightness.

Impedance: Measured in ohms, the impedance of one audio component has to match the impedance of another if they're going to work together. An impedance adapter can help you put together components with different impedances.

Indexing: The ability to electronically mark a point on a tape for easy access later on. Some decks allow indexing only during the recording process; others let you mark scenes as you play them back.

IRD: The integrated receiver/descrambler for satellite TV has built-in VideoCipher II circuitry for decoding scrambled channels.

Jog/Shuttle Wheel: The jog wheel lets you step through a videotape almost frame by frame; the concentrically mounted shuttle dial lets you manually control forward and reverse fast-picture search. Very useful while editing.

Linear Stereo: Stereo sound recorded on the conventional audio tracks of a tape. Definitely inferior to VHS or Beta Hi-Fi; some machines add Dolby Noise Reduction to these tracks to help reduce tape hiss.

Matrix Surround: Not Dolby, but an incredible simulation. Similar to the old quadraphonic process, it will reproduce much of the Dolby-encoded audio information, but without the sophisticated signal processing the Dolby system offers.

Minimum Illumination: The amount of light needed to generate a 1-volt video signal. This won't give you the best picture possible, but at least you'll get a picture. The lower the lux reading, the more light-sensitive the camcorder.

MPX Jack: Allows for the hookup of an outboard (or add-on) MTS decoder.

MTS Decoder: Receives stereo and SAP (second audio program) TV broadcasts. Most high-end VCRs and TV sets now have this built in.

Noise Reduction: On satellite receivers, circuitry that cuts out audio noise. On some VCRs, digital noise reduction uses digital memory to clear up grain and snow that show up on some tapes and broadcasts. In the laser disc format, CX noise reduction improves the audio performance of discs with analog soundtracks.

Parental Lockout: Lets you block certain channels you don't want your kids watching.

PCM: See **Hi-Fi**.

Peak Brightness Level/Light Output: Brightness level relates to rear-projection sets and is measured in footlamberts (the average brightness of a surface that emits or reflects 1 lumen per square foot). Most rear-projection sets are now bright enough to rival direct-view TVs. Light output refers to front-projection sets and is measured in lumens; 300 lumens or more is considered an excellent figure.

Pickup Device: CCD (charge coupled device) or MOS (metal oxide semiconductor). These solid-state chips have replaced traditional tube image sensors, helping increase the portability of camcorders. In the early days of the technology, there was some debate over which was the better method; these days, the difference is practically negligible.

PIP: Picture-in-picture. Puts a small inset picture from a separate video source onto the screen, simultaneous with the main picture. Some PIP TVs have two tuners, so no separate signal source is needed.

Pro Logic: Takes surround sound signals and "steers" them to the various channels with greater accuracy.

Remote Programming: The ability to perform timer programming using a VCR's remote control.

RF: Radio frequency, which can also transmit video and audio signals. Before monitor/receivers, TVs could accept RF signals (which enter through the antenna input) but not direct video and audio signals (which travel via RCA jacks). Today's monitor/receivers accept both.

RGB Input: Allows you to use your monitor/receiver as a computer terminal.

S-Video Input: Also known as an S-connector. A feature on S-VHS and ED Beta decks and camcorders, it sends separated color and brightness signals to a similarly equipped monitor or monitor/receiver. Results in slight picture improvement.

Strobe: A digital cousin of slow-motion, it breaks down the taped action into a series of freeze-frames; most decks with this feature also let you control its speed.

Subcarrier Tuning: Radio transmissions often ride piggyback on satellite video broadcasts; with subcarrier tuning (a feature on some satellite receivers), you can zero in on these transmissions.

Synthetic Stereo: Sound processing circuitry that takes mono source material and "expands" it, creating a stereolike effect.

Theater Effect: Many audio processors (some more sophisticated than others) can simulate the acoustical qualities of a concert hall, small club, bathroom, etc.

TI Filter: TI is terrestrial interference, which is generated by microwave relay towers and other signal sources. This filter tones down the annoying effect of such interference.

Video Processing: Any electronic manipulation of a video signal. Two examples of video processing during dubbing are color and brightness adjustments.

White Balance: The white balance control adjusts the camcorder to cope with different light sources for accurate color. Some have separate settings for indoor and outdoor lighting; others have continuous automatic white balance. A few let you set the white balance manually. □

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VCRs

SHARPENING VIDEO'S CUTTING EDGE

BY DOUG BROD

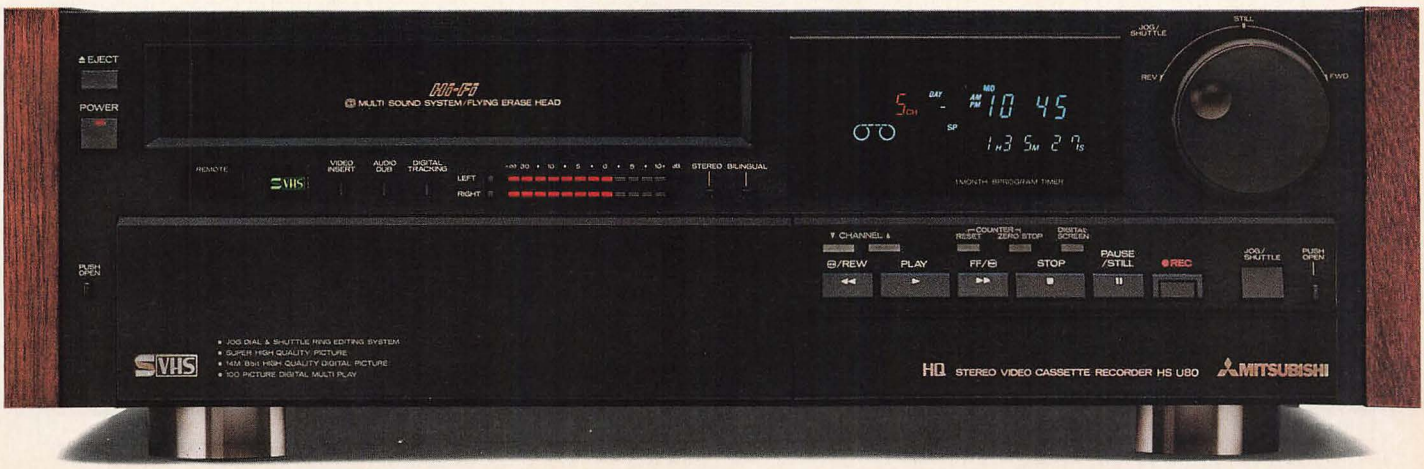
As VCRs continue to enter more and more homes, it's surprising that a lot of first-time buyers know little, if anything, about the advanced technology available at their fingertips on even the most basic models. For the cognoscenti, current machines offer a wealth of niceties previously unheard of on low-end and midprice decks. As everybody should know, the key to getting the VCR you want is knowing what's on the VCR. Understanding all of the subtle (and not-so-subtle) extras available on a particular model can lead novices on a more fulfilling (and cost-effective) road to the home video lifestyle. As for videophiles looking to improve or augment their systems, the added conveniences and features can lead to home video heaven.

The introduction of two new video formats—Super VHS and extended definition Beta—and digital circuitry has opened the floodgates for a new generation of home video editors and auteurs. With the newly acquired ability to couple elaborate digital special effects with increased image quality, video moviemakers can now create works that are practically on a par with the pros. All the basics, and then some, are still there on the low-end decks for consumers who only want to watch movies or record TV shows.

WHAT'S NEW

Digital Features—While digital features have been cropping up on VCRs for the past couple of years, more and more manufacturers have begun to incorporate digital circuitry in their midline and high-end decks. Digital zoom, which lets you expand an image to examine a specific detail, was introduced on the JVC HR-D630U and can also be found on Sony's SL-HF860D Beta deck. Toshiba's S-VHS quad zoom can divide a picture into four quadrants with a fifth image in the center, which can be expanded to four times its original size, and the Mitsubishi HS-U80 can place up to 100

MITSUBISHI HS-U80



pictures on a single screen. Digital special effects, such as fine slow-motion, strobe, solarization, mosaic and picture-in-picture, have also become a commonplace on more midline decks. Some companies are also producing VCRs featuring digital noise reduction, a process that lessens the amount of snow and graininess that often plagues video images, especially those recorded at the slower speeds.

Flying Erase Heads—Once solely an 8mm extra, these heads, which are mounted on the head drum itself—resulting in smoother, cleaner edits between scenes—now appear on a handful of VHS and S-VHS decks.

Stereo Trends—Recently, some VHS manufacturers have stopped offering Hi-Fi sound on their non-S-VHS VCRs and have started to incorporate only the lower-quality linear stereo for audio recording and playback. (Unlike Hi-Fi stereo, linear stereo utilizes a deck's conventional audio heads.) Played through a quality amp and good speakers, however, linear stereo can deliver passable video sound.

Record-less: the Sony SLV-P30HF videocassette player.

New Designs—As is the case with any updated technology, manufacturers are now able to cram more new features into smaller packages. Many current VCRs incorporating new state-of-the-art features have remained constant in size—some have even undergone a reduction—paving the way for a variety of ultralight equipment. Sony's EV-S1 8mm VCR, for example, packs a 152-channel, cable-ready TV tuner and even a few special effects into a chassis

SUPER VHS

MANUFACTURER	MODEL NO.	DIGITAL ZOOM	STROBE	DIGITAL ART	NO. VIDEO HEADS	FLYING ERASE HEAD	RECORD SPEEDS	PLAY SPEEDS	NO. CHANNELS	DAY/EVENT	REMOTE PROGRAMMING*	SCAN MODES	FREEZE-FRAME MODES	SLOW-MOTION	FINE-SLOW	INDEXING (Record, Play)	LINEAR STEREO	PRICE
FISHER	FVH-S650	No	Yes	No	4	No	3	3	140	14/4	OS	SP,EP	SP,EP	Yes	Yes	NA	No	$1,100
GE	VG7795	No	No	No	4	No	2	3	155	30/8	OS	SP,EP	SP,EP	Yes	Yes	R,P	No	$1,799
HITACHI	VT2700A	Yes	No	No	3	No	2	3	167	365/8	OS	All	All	Yes	Yes	R,P	No	$1,299
INSTANT REPLAY	77IT5S	Yes	Yes	Yes	4	No	2	2	181	8/14	BC	SP,EP	SP,EP	Yes	Yes	R,P	No	$1,995
JVC	HR-S5000U	No	No	No	4	Yes	2	3	155	14/8	OS	SP,EP	SP,EP	Yes	Yes	R,P	No	NA
JVC	HR-S7000U	No	No	No	4	No	2	3	155	14/8	OS	SP,EP	SP,EP	Yes	Yes	R,P	No	$1,200
JVC	HR-S8000U	Yes	Yes	Yes	4	Yes	2	3	155	14/8	LCD	SP,EP	SP,EP	Yes	Yes	R,P	No	$1,599
KENWOOD	KV-D957S	No	No	No	4	Yes	2	3	140	21/8	OS	SP,EP	SP,EP	Yes	Yes	R,P	No	NA
MAGNAVOX	VR9770	No	No	No	4	No	3	3	155	31/8	OS	All	SP,EP	Yes	Yes	R,P	No	$999
MAGNAVOX	VR9780	No	No	No	4	No	3	3	155	31/8	OS	All	SP,EP	Yes	Yes	R,P	No	$1,399
MITSUBISHI	HS-U70	No	No	No	4	No	2	3	181	31/8	OS	SP,EP	SP,EP	Yes	Yes	R	No	$999
MITSUBISHI	HS-U80	No	Yes	No	4	Yes	2	3	181	31/8	OS	All	All	Yes	Yes	R,P	No	$1,699
NEC	DS-8000U	No	Yes	No	4	No	3	3	140	21/8	LCD	All	All	Yes	Yes	R	Yes	$1,499
PANASONIC	PV-S4864	No	No	No	4	No	3	3	155	8/1	OS,BC	All	SP,EP	Yes	Yes	R,P	No	$950
PANASONIC	PV-S4880	No	No	No	4	No	3	3	155	8/1	OS,BC	All	SP,EP	Yes	Yes	R,P	No	$1,350
PHILIPS	VPH733TS	No	No	No	4	No	3	3	155	28/8	BC	SP,EP	SP,EP	Yes	Yes	R,P	No	$1,100
PHILIPS	VR6785	No	Yes	No	4	No	3	3	155	30/8	BC	SP,EP	SP,EP	Yes	Yes	R,P	No	$1,299
PHILIPS	VR6885	No	Yes	No	4	No	3	3	155	30/8	BC	SP,EP	SP,EP	Yes	Yes	R,P	No	$1,499
QUASAR	VH5677	No	No	No	4	No	2	2	155	28/8	BC	SP,EP	SP,EP	Yes	Yes	R,P	No	NA
QUASAR	VH5985	No	No	No	4	No	2	2	155	NA	BC	SP,EP	SP,EP	Yes	Yes	R,P	No	$1,199
RCA	VPT640HF	No	No	No	3	No	2	3	120	365/6	OS	SP,EP	SP,EP	Yes	Yes	R	No	NA
RCA	VPT695HF	No	No	No	3	No	2	3	167	365/8	OS	SP,EP	SP,EP	Yes	Yes	R	No	NA
RCA	VR640HF	No	No	No	4	No	2	3	120	365/8	OS	SP,EP	SP,EP	Yes	Yes	R,P	No	$999
RCA	VR695HF	No	Yes	Yes	4	No	2	3	167	365/8	OS	SP,EP	SP,EP	Yes	Yes	R,P	No	$1,299
SANYO	VHR8700	No	No	No	4	No	3	3	140	14/4	OS	SP,EP	SP,EP	Yes	Yes	R	No	$1,000
TOSHIBA	SV-950	No	No	No	4	No	2	2	139	14/4	FP	SP,EP	SP,EP	Yes	Yes	R,P	No	$1,500
TOSHIBA	SV-970	Yes	Yes	Yes	4	No	2	2	139	14/4	OS	SP,EP	SP,EP	Yes	Yes	R,P	No	$1,600
ZENITH	VRE550	No	No	No	4	Yes	2	3	157	14/8	OS	SP,EP	SP,EP	Yes	No	R,P	No	$1,149

*All specifications are manufacturer's data, not APEL test measurements. *On-screen, fiber pen, bar code.*

JVC CREATED VHS, VHS-C, HQ AND SUPER VHS. AND PUT THEM ALL IN THE PALM OF YOUR HAND.

▶▶ In the last 11 years, JVC has led the way in VHS technology. After all, we created VHS, the number one video system, not only in America, but all over the world. ❚❚

But we didn't stop there. We also created the VHS camcorder, Hi-Fi VHS, HQ and recently, Super VHS, with the sharpest, clearest picture in home video history. ■

You simply can't find a better line of camcorders. In fact, our camcorders are the standard of the industry. So if you want the best in VHS technology, look to JVC. (Our competition does.) ▲

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All in one: the Quasar VV8220 TV/VCR combo.

that's 11 inches wide, less than 3 inches high and weighs just 6 pounds. To accommodate the active videophile, some VHS manufacturers have opted to include a set of audio and video line inputs on their VCR's front panel; these facilitate some dubbing hookups, making it easy to edit directly from a camcorder.

PRICE SPREAD

Low ($230-$500)—Manufacturers seem to have taken great strides to equip even the lowest-priced basic VCRs with some fairly sophisticated features. Along with cable compatibility, almost all in this price range have the ability to tune in over 100 channels. One-touch recording and remote (often on-screen) programming are popping up on quite a few models. Conventional (linear) stereo with Dolby noise reduction has also found its way onto some of these decks.

Mid ($500-$800)—Some midprice VCRs sweeten the features array with built-in MTS decoding, which lets your deck receive and record stereo sound from broadcast-TV shows. You'll also find some models in this price range that include such rudimentary digital effects as fine slow-motion.

High ($800 and up)—Look for VCRs in this category to include such ultra-sophisticated features as digital special effects and—for more precise control of tape during home editing—a real-time counter

VHS HI-FI

MANUFACTURER	MODEL NO.	MTS	DIGITAL ZOOM	PIP (no. insets)	STROBE	DIGITAL ART	NO. VIDEO HEADS	FLYING ERASE HEAD	RECORD SPEEDS	PLAY SPEEDS	NO. CHANNELS	DAY/EVENT	REMOTE PROGRAMMING*	SCAN MODES	FREEZE-FRAME MODES	SLOW-MOTION	FINE SLOW	INDEXING (Record, Play)	LINEAR STEREO	PRICE
AKAI	VS-75U-B	Yes	No	–	No	No	4	No	2	3	167	365/8	OS	All	SP,EP	Yes	Yes	R	**	$679
AKAI	VS-A77U-B	Yes	No	–	No	No	4	No	2	3	167	365/8	OS	All	SP,EP	Yes	Yes	R	No	$779
AKAI	VS-M930U-B	Yes	No	–	No	No	4	No	2	3	167	365/6	OS	All	SP,EP	Yes	Yes	R	No	$749
CANON	VR-HF730	Yes	No	–	No	No	4	No	3	3	107	14/8	BC	All	All	Yes	Yes	R,P	No	$950
CANON	VR-HF800	Yes	No	–	No	No	4	No	3	3	107	14/8	BC	All	All	Yes	Yes	R,P	No	$1,199
dbx	DVR-1	Yes	No	–	No	No	4	No	3	3	140	21/8	OS	SP,EP	SP,EP	Yes	No	R,P	Yes	$799
FISHER	FVH-5550	Yes	No	–	No	No	4	No	3	3	122	365/6	LCD	SP,EP	SP,EP	Yes	Yes	–	No	$600
FISHER	FVH-5600	Yes	No	9	Yes	Yes	4	No	3	3	111	14/4	OS	SP,EP	SP,EP	Yes	No	–	No	$850
GE	VG7785	Yes	No	–	No	No	4	No	3	3	155	31/8	OS	SP,EP	SP,EP	Yes	Yes	R,P	No	$699
GOLDSTAR	GHV-8200M	Yes	No	–	No	No	2	No	3	3	110	14/8	–	All	All	No	No	–	No	$650
HITACHI	VT-2500A	Yes	No	–	No	No	4	No	3	3	120	365/8	OS	All	All	Yes	No	R,P	No	$699
HITACHI	VT-2600A	Yes	No	–	No	No	4	No	3	3	120	365/8	OS	All	All	Yes	No	R,P	No	$799
INSTANT REPLAY	6151T3†	No	No	–	No	No	4	No	6	6	107	14/4	–	All	All	Yes	No	–	No	$1,595
INSTANT REPLAY	6181T3†	Yes	No	–	No	No	4	No	6	6	107	14/4	–	All	All	Yes	No	–	No	$1,795
INSTANT REPLAY	RGB††	Yes	No	–	No	No	4	No	6	6	107	14/4	–	All	All	Yes	No	–	No	$1,895
JVC	HR-D630U	Yes	Yes	–	Yes	Yes	4	Yes	2	3	181	14/8	OS	SP,EP	SP,EP	Yes	Yes	R,P	No	$1,199
JVC	HR-D750U	Yes	No	–	No	No	4	No	2	NA	155	14/4	OS	SP,EP	SP,EP	Yes	Yes	R,P	No	$899
KENWOOD	KV-956	Yes	Yes	–	Yes	Yes	4	Yes	2	3	140	21/8	NA	SP,EP	SP,EP	Yes	Yes	R,P	No	NA
KENWOOD	KV-D947HF	Yes	Yes	3	Yes	Yes	4	Yes	2	3	142	14/8	OS	SP,EP	SP,EP	Yes	Yes	R,P	No	$1,150
MAGNAVOX	VR9760AT	Yes	Yes	–	No	No	4	No	3	3	155	31/8	OS	All	SP,EP	Yes	Yes	R,P	No	$699
MINOLTA	MV-140S	Yes	No	–	Yes	Yes	4	No	3	3	120	365/8	LCD	SP,EP	SP,EP	Yes	Yes	–	No	$1,000
MINOLTA	MV-160S	Yes	No	1	Yes	Yes	3	No	3	3	167	365/8	OS	SP,EP	SP,EP	Yes	Yes	P	No	$1,530
MITSUBISHI	HS-U50	Yes	No	–	No	No	4	No	2	3	155	31/6	OS	SP,EP	SP,EP	Yes	Yes	R,P	No	$549
NEC	DX-2500U	Yes	No	–	No	No	2	No	3	3	140	21/8	OS	All	All	Yes	No	–	Yes	$999

*All specifications are manufacturer's data, not APEL test measurements. All models include wireless remote. *On-screen, LCD remote, fiber pen, bar code. **Built-in Dolby Surround and 10-watt amp. †Plays PAL and SECAM tapes on NTSC monitors. ††Plays PAL on RGB monitors.*

and a jog/shuttle wheel. This is also the realm of Super VHS and ED Beta decks, which offer dramatically improved picture quality.

BUYING TACTICS

• Armed with a prerecorded cassette or a demo tape, compare the picture from different decks on the same monitor/receiver. Let your eyes and ears decide if a certain model is for you. If you're unsure about whether to purchase, say, a VHS or S-VHS machine, see if the boost in image quality is really that important to you.

• If you're in the market for digital effects but don't know exactly what you need, play with the features; get a feel for their usefulness in your own home video scheme. It would be silly to spend extra money on digital zoom and PIP if you're never going to use them.

• Try out a deck's remote capabilities before you buy. Nothing irks an inveterate couch potato more than a remote control that can't program swiftly and completely from, of course, a couch.

• If you don't know what you want upon entering the store, take your time and test out a few different machines. Don't let a salesperson rush you. Remember: You're going to be spending at least a few hundred, perhaps over a thousand, dollars on a product that you're going to live with for quite a few years, so there's no reason for clerks not to be patient and accommodating.

• When you buy any video gear, don't forget to check for that most crucial of documents: a manufacturer's US warranty.□

On-screen programming, Part I: the JVC HR-D400U VHS VCR.

On-screen programming, Part II: the Samsung VR2670 VHS VCR.

VHS HI-FI

MANUFACTURER	MODEL NO.	MTS	DIGITAL ZOOM	PIP (no. insets)	STROBE	DIGITAL ART	NO. VIDEO HEADS	FLYING ERASE HEAD	RECORD SPEEDS	PLAY SPEEDS	NO. CHANNELS	DAY/EVENT	REMOTE PROGRAMMING*	SCAN MODES	FREEZE-FRAME MODES	SLOW-MOTION	FINE SLOW	INDEXING (Record, Play)	LINEAR STEREO	PRICE
NEC	DX-3500U	Yes	No	–	No	No	4	No	3	3	140	21/8	OS	All	All	Yes	No	–	Yes	$1,149
NEC	DX-5000U	Yes	No	–	No	No	4	No	3	3	140	21/8	OS	All	All	Yes	Yes	–	Yes	$1,349
OPTONICA	VC-G980U	Yes	No	–	No	No	4	No	3	3	209	365/8	NA	All	All	Yes	Yes	R,P	Yes	$800
PANASONIC	PV-4768	Yes	No	–	No	No	4	No	3	3	155	21/8	OS	All	SP,EP	Yes	Yes	–	No	$1,000
PANASONIC	PV-4860	Yes	No	–	No	No	4	No	3	3	155	NA	OS	All	SP,EP	Yes	Yes	–	No	$630
PANASONIC	PV-4862	Yes	No	–	No	No	4	No	3	3	155	NA	BC	All	SP,EP	Yes	Yes	–	No	$660
PHILIPS	VPH731TH	Yes	No	–	No	No	4	No	3	3	155	21/8	OS	All	All	Yes	Yes	–	No	$730
PHILIPS	VPH735TB	Yes	No	1	Yes	No	4	No	3	3	155	21/8	LCD	All	All	Yes	Yes	R	No	$1,100
PHILIPS	VR6585	Yes	No	NA	Yes	NA	4	No	3	3	155	30/8	OS	All	All	Yes	Yes	R	No	$699
PIONEER	VH-910D	Yes	No	1	No	No	4	No	3	3	126	21/8	OS	All	All	Yes	Yes	–	No	$1,000
QUASAR	VH5485	No	Yes	–	No	No	4	No	3	3	155	30/4	OS	SP,EP	SP,EP	Yes	Yes	NA	No	$549
QUASAR	VH5685	No	Yes	–	No	No	4	No	3	3	155	30/4	BC	SP,EP	SP,EP	Yes	Yes	NA	No	$699
RCA	VPT630HF	Yes	No	–	No	No	3	No	3	3	120	365/6	NA	SP,EP	SP,EP	Yes	Yes	–	No	NA
RCA	VR630HF	Yes	No	–	No	No	4	No	3	3	120	365/6	OS	SP,EP	SP,EP	Yes	Yes	R,P	No	NA
REALISTIC	44	Yes	No	–	Yes	Yes	2	No	3	3	122	365/6	OS	NA	NA	Yes	No	–	No	$600
SAMSUNG	VR7500	Yes	No	–	No	No	2	No	3	3	110	14/4	–	All	All	No	Yes	–	No	$650
SANYO	VHR1900	Yes	No	–	No	No	4	No	3	3	107	14/8	NA	All	All	Yes	NA	–	No	$630
SANYO	VHR2900	Yes	No	–	No	No	2	No	3	3	111	365/8	NA	All	All	No	No	–	No	$580
SANYO	VHR3950	Yes	No	9	Yes	Yes	4	No	3	3	111	14/4	OS	All	All	Yes	Yes	–	No	$750
SANYO	VHR8310	Yes	No	–	No	No	4	No	3	3	122	356/6	OS	All	All	Yes	Yes	–	No	$500
SANYO	VHR9500	Yes	No	–	No	No	2	No	3	3	122	21/6	OS	SP,EP	SP,EP	Yes	Yes	–	No	$400
SCOTT	SVR510D	Yes	No	–	No	No	4	No	2	3	124	14/4	NA	All	All	Yes	Yes	–	No	$850
SHARP	VC-H857	Yes	No	–	No	No	4	No	3	3	169	365/8	OS	All	SP,EP	Yes	Yes	R,P	No	$899
SONY	SLV-50	No	No	2	No	No	4	Yes	2	2	151	31/8	LCD	SP,LP	SP,LP	Yes	Yes	R,P	No	$600

*All specifications are manufacturer's data, not APEL test measurements. All models include wireless remote. *On-screen, LCD remote, fiber pen, bar code.*

VHS HI-FI

MANUFACTURER	MODEL NO.	MTS	DIGITAL ZOOM	PIP (no. insets)	STROBE	DIGITAL ART	NO. VIDEO HEADS	FLYING ERASE HEAD	RECORD SPEEDS	PLAY SPEEDS	NO. CHANNELS	DAY/EVENT	REMOTE PROGRAMMING*	SCAN MODES	FREEZE-FRAME MODES	SLOW-MOTION	FINE SLOW	INDEXING (Record, Play)	LINEAR STEREO	PRICE
SONY	SLV-70HF	Yes	No	2	No	No	4	Yes	2	2	151	31/8	OS,LCD	SP,LP	SP,LP	Yes	Yes	R,P	No	**$1,100**
SONY	SLV-P30HF	No	No	–	No	No	4	No	‡	2	–	–	–	SP,LP	SP,LP	Yes	Yes	–	No	**$500**
SYLVANIA	VC404AT	Yes	No	–	No	No	4	No	3	3	155	31/4	OS	All	NA	No	No	–	No	**NA**
SYLVANIA	VC4070AT	Yes	No	–	No	No	4	No	3	3	155	31/8	OS	All	NA	No	No	–	No	**NA**
SYMPHONIC	8800	Yes	No	–	No	No	4	No	3	3	155	14/6	OS	All	All	Yes	Yes	–	No	**$659**
TEKNIKA	VCR887	Yes	No	1	No	No	4	No	2	2	155	NA	FP	SP,EP	SP,EP	Yes	Yes	–	No	**$599**
TOSHIBA	DX800	Yes	No	–	Yes	Yes	4	No	2	2	122	14/4	OS	SP,EP	SP,EP	Yes	Yes	R,P	No	**$1,000**
TOSHIBA	DX900	Yes	No	–	No	No	4	No	2	2	139	14/4	FP	SP,EP	SP,EP	Yes	Yes	–	No	**$1,300**
TOSHIBA	M-9485	Yes	No	–	No	No	4	No	2	2	122	14/4	OS	SP,EP	SP,EP	Yes	NA	NA	No	**$649**
VECTOR RESEARCH	V-5040	Yes	No	–	No	No	4	No	3	3	140	14/4	OS	All	All	Yes	Yes	R	Yes	**$849**
VECTOR RESEARCH	V-6040D	Yes	No	–	No	No	4	No	2	3	124	14/4	OS	All	All	Yes	Yes	R,P	No	**$1,099**
YAMAHA	YV-900D	Yes	No	1	No	No	4	No	3	3	140	21/8	OS	All	All	Yes	No	–	No	**$829**
YAMAHA	YV-1100D	Yes	No	–	Yes	No	4	No	3	3	140	21/8	OS	All	All	Yes	No	–	No	**$999**
ZENITH	VRD530	Yes	No	–	No	No	4	No	2	3	178	14/4	OS	SP,EP	SP,EP	Yes	No	R,P	No	**$899**
ZENITH	VRD600HF	Yes	No	16	Yes	No	4	No	2	3	178	14/8	OS	SP,EP	SP,EP	Yes	No	R,P	No	**$1,099**
ZENITH	VRE510HF	Yes	No	–	No	No	4	No	2	3	157	14/4	OS	SP,EP	SP,EP	Yes	No	R,P	No	**$599**

*All specifications are manufacturer's data, not APEL test measurements. All models include wireless remote. *On-screen, LCD remote, fiber pen, bar code. ‡Player only.*

CONVENTIONAL VHS

MANUFACTURER	MODEL NO.	MTS	DIGITAL ZOOM	PIP (no. insets)	STROBE	DIGITAL ART	NO. VIDEO HEADS	FLYING ERASE HEAD	RECORD SPEEDS	PLAY SPEEDS	NO. CHANNELS	DAY/EVENT	REMOTE PROGRAMMING*	SCAN MODES	FREEZE-FRAME MODES	SLOW-MOTION	FINE SLOW	INDEXING (Record, Play)	LINEAR STEREO	PRICE
AKAI	VS-33U-B	No	No	–	No	No	4	No	2	3	107	30/4	NA	All	SP,EP	Yes	Yes	NA	No	**$449**
AKAI	VS-35U-B	No	No	–	No	No	4	No	2	3	107	30/8	NA	All	SP,EP	Yes	Yes	NA	No	**$499**
AKAI	VS-53U-B	No	No	–	No	No	4	No	2	3	110	30/6	OS	All	SP,EP	Yes	Yes	–	No	**$419**
AKAI	VS-55U-B	No	No	–	No	No	4	No	2	3	110	30/8	OS	All	SP,EP	Yes	Yes	–	No	**$449**
AKAI	VS-220U-B	No	No	–	No	No	2	No	2	3	107	14/4	NA	All	EP	No	No	NA	No	**$329**
AKAI	VS-270U-B	No	No	–	No	No	2	No	2	3	107	14/6	NA	All	EP	Yes	Yes	NA	No	**$369**
EMERSON	VCP664	No	No	–	No	No	2	No	**	3	–	–	–	–	–	No	No	–	No	**$250**
EMERSON	VCP665	No	No	–	No	No	2	No	**	3	–	–	–	–	–	No	No	–	No	**$280**
EMERSON	VCR755	No	No	–	No	No	2	No	3	3	110	14/4	–	EP	EP	No	No	–	No	**$349**
EMERSON	VCR875	No	No	–	No	No	2	No	3	3	110	28/4	OS	EP	EP	No	No	–	No	**$479**
EMERSON	VCR953	No	No	–	No	No	4	No	3	3	110	14/4	–	EP	EP	Yes	No	–	No	**$549**
EMERSON	VCT120	No	No	–	No	No	2	No	3	3	82	NA	–	EP	EP	No	No	–	No	**$499**
FISHER	FVH-4050	No	No	–	No	No	2	No	3	3	122	365/6	NA	EP	EP	Yes	No	NA	No	**NA**
FISHER	FVH-4100	No	No	–	No	No	2	No	3	3	111	14/4	OS	EP	EP	Yes	Yes	NA	No	**NA**
FISHER	FVH-4200	No	No	–	No	No	4	No	3	3	111	14/4	OS	EP	EP	Yes	Yes	NA	No	**NA**
FISHER	FVH-D4400	Yes	No	1	No	No	4	No	3	3	122	365/6	OS	SP,EP	SP,EP	Yes	No	NA	No	**$600**
FISHER	FVH-D5600	Yes	Yes	1	Yes	Yes	4	No	3	3	111	14/4	OS	SP,EP	SP,EP	Yes	Yes	NA	No	**NA**
FISHER	FVH-6300	No	No	–	No	No	4	No	3	3	122	21/6	OS	SP,EP	SP,EP	Yes	NA	NA	No	**NA**
FISHER	FVH-6500	Yes	No	–	No	No	4	No	3	3	122	21/6	OS	SP,EP	SP,EP	Yes	NA	NA	No	**NA**
GE	VG7500	No	No	–	No	No	2	No	3	3	110	14/4	–	EP	EP	No	No	–	No	**$299**

*All specifications are manufacturer's data, not APEL test measurements. *On-screen, LCD remote, fiber pen, bar code, voice activated. **Player only.*

CONVENTIONAL VHS

MANUFACTURER	MODEL NO.	MTS	DIGITAL ZOOM	PIP (no. insets)	STROBE	DIGITAL ART	NO. VIDEO HEADS	FLYING ERASE HEAD	RECORD SPEEDS	PLAY SPEEDS	NO. CHANNELS	DAY/EVENT	REMOTE PROGRAMMING*	SCAN MODES	FREEZE-FRAME MODES	SLOW-MOTION	FINE SLOW	INDEXING (Record, Play)	LINEAR STEREO	PRICE
GE	VG7515	No	No	–	No	No	2	No	3	3	110	365/4	OS	EP	EP	No	No	–	No	$349
GE	VG7575		No	–		No		No	3	3	110	365/4	OS	EP	EP	No	No	–	No	$399
GE	VG7720	No	No	–	No	No	4	No	3	3	155	31/4	OS	SP,EP	SP,EP	Yes	Yes	–	No	$399
GE	VG7775		No	–		No		No	3	3	155	31/8	OS	SP,EP	SP,EP	Yes	Yes	–	No	$599
GOLDSTAR	GHV-1250M	No	No	–	No	No	2	No	3	3	110	14/8	NA	All	All	No	No	–	No	$549
GOLDSTAR	GHV-1265M		No	–		No		No	3	3	110	14/4	–	All	All	No	No	–	No	$500
GOLDSTAR	GHV-1270M	No	No	–	No	No	2	No	3	3	110	14/8	NA	All	All	No	No	–	No	$549
GOLDSTAR	GHV-1280	No	No	–	No	No	2	No	3	3	110	365/8	OS	All	All	No	No	–	No	$550
GOLDSTAR	GHV-1290	No	No	–	No	No	2	No	3	3	110	365/8	LCD	All	All	No	No	–	No	$600
GOLDSTAR	GHV-5210M	No	No	–	No	No	4	No	3	3	110	14/8	NA	All	All	Yes	No	–	Yes	$579
GOLDSTAR	GHV-5220	Yes	No	–	No	No	2	No	3	3	120	365/8	OS	All	All	No	No	–	Yes	$650
HITACHI	VT-2100A	No	No	–	No	No	4	No	3	3	108	14/4	LCD	SP,EP	SP,EP	No	No	–	No	$380
HITACHI	VT-2150A	No	No	–	No	No	4	No	3	3	108	14/4	LCD	SP,EP	SP,EP	No	No	–	No	$380
HITACHI	VT-3000A	No	No	–	No	No	2	No	3	3	111	365/4	OS	SP,EP	SP,EP	No	No	–	No	$320
HITACHI	VT-3010A	No	No	–	No	No	2	No	3	3	120	365/4	LCD	SP,EP	SP,EP	No	No	–	No	$350
HITACHI	VT-3040A	No	No	–	No	No	4	No	3	3	111	365/4	OS	SP,EP	SP,EP	Yes	Yes	–	No	$410
HITACHI	VT-3050A	No	No	–	No	No	4	No	3	3	120	365/4	OS	SP,EP	SP,EP	Yes	Yes	–	No	$430
INSTANT REPLAY	620	No	No	–	No	No	2	No	**	6	–	–	–	All†	–	No	No	NA	No	$659
INSTANT REPLAY	6101T3	No	No	–	No	No	2	No	6	6	107	14/4	–	All†	All†	Yes	NA	NA	No	$859
INSTANT REPLAY	6111T3	No	No	–	No	No	4	No	6	6	107	14/4	–	All†	All	Yes	NA	NA	No	$1,075
INSTANT REPLAY	Caption Master	No	No	–	No	No	2	No	3	3	107	14/4	–	All	SP,EP	Yes	NA	††	No	$795
INSTANT REPLAY	World Traveler	No	No	–	No	No	4	No	6	6	107	14/4	–	All†	All†	Yes	NA	NA	No	$1,995
JVC	HR-D310U	No	No	–	No	No	2	No	2	3	110	14/4	–	–	–	No	No	R,P	No	$449
JVC	HR-D400U	No	No	–	No	No	3	No	2	3	121	14/4	OS	SP,EP	SP,EP	Yes	Yes	R,P	No	$499
JVC	HR-D410U	No	No	–	No	No	3	No	2	3	121	14/4	LCD	SP,EP	SP,EP	Yes	Yes	R,P	No	$529
JVC	HR-D440U	No	No	–	No	No	4	No	2	3	121	14/4	OS	SP,EP	SP,EP	Yes	Yes	R,P	No	$579
JVC	HR-D700U	No	No	–	Yes	Yes	4	No	2	3	121	14/4	LCD	SP,EP	SP,EP	Yes	Yes	R,P	No	$729
MAGNAVOX	VR9720AT	No	No	–	No	No	2	No	3	3	178	31/2	OS	EP	EP	No	No	–	No	NA
MAGNAVOX	VR9722AT	No	No	–	No	No	2	No	3	3	178	31/4	BC	EP	EP	No	No	–	No	NA
MAGNAVOX	VR9730AT	No	No	–	No	No	2	No	3	3	178	31/4	OS	SP,EP	SP,EP	Yes	Yes	–	No	NA
MAGNAVOX	VR9740AT	No	No	–	No	No	4	No	3	3	178	31/4	OS	SP,EP	SP,EP	Yes	Yes	–	No	NA
MAGNAVOX	VR9745AT	No	No	–	No	No	4	No	3	3	155	30/8	OS	SP,EP	SP,EP	Yes	Yes	–	No	$550
MAGNAVOX	VR9750AT	Yes	No	–	No	No	4	No	3	3	155	30/8	OS	SP,EP	SP,EP	Yes	Yes	–	Yes	$600
MITSUBISHI	HS-U20	No	No	–	No	No	4	No	2	3	155	31/6	OS	SP,EP	SP,EP	Yes	Yes	R,P	No	$379
MITSUBISHI	HS-U30	No	No	–	No	No	4	No	2	3	155	31/8	OS	SP,EP	SP,EP	Yes	Yes	R,P	No	$429
NEC	N-916U	No	No	–	No	No	2	No	3	3	110	21/4	OS	EP	EP	No	No	–	No	$419
NEC	N-926U	No	No	–	No	No	4	No	3	3	110	21/8	OS	All	All	Yes	No	–	No	$529
NEC	N-936U	Yes	No	–	No	No	2	No	3	3	110	21/8	OS	EP	EP	No	No	–	Yes	$579
NEC	N-958U	Yes	No	–	No	No	2	No	3	3	110	14/4	OS	EP	EP	Yes	No	–	No	$699
NEC	N-968U	Yes	No	–	No	No	4	No	3	3	110	21/4	OS	SP,EP	SP,EP	Yes	No	–	No	$899
OPTONICA	VC-G960U	No	No	–	No	No	4	No	3	3	209	365/8	VA	All	All	Yes	Yes	R,P	No	$550
PANASONIC	PV-2800	No	No	–	No	No	2	No	3	3	155	28/2	OS	SP,EP	EP	No	No	–	No	$350
PANASONIC	PV-2812	NA	No	–	No	No	2	No	3	3	155	31/8	BC,OS	SP,EP	SP,EP	Yes	No	–	No	$380
PANASONIC	PV-2820	NA	No	–	No	No	2	No	3	3	155	31/8	OS	SP,EP	SP,EP	Yes	No	–	No	$390
PANASONIC	PV-2822	NA	No	–	No	No	2	No	3	3	155	31/8	BC,OS	SP,EP	SP,EP	Yes	No	–	No	$420
PANASONIC	PV-2850	Yes	No	–	No	No	2	No	3	3	155	31/8	OS	SP,EP	SP,EP	Yes	No	–	No	$450
PANASONIC	PV-4800	No	No	–	No	No	4	No	3	3	155	31/4	OS	SP,EP	SP,EP	Yes	Yes	–	No	$400
PANASONIC	PV-4820	Yes	No	–	No	No	4	No	3	3	155	NA	OS	SP,EP	SP,EP	Yes	Yes	–	No	$420
PANASONIC	PV-4822	Yes	No	–	No	No	4	No	3	3	155	31/8	BC	SP,EP	SP,EP	Yes	Yes	–	No	$450
PANASONIC	PV-4826	Yes	No	–	No	No	4	No	3	3	155	31/4	OS	SP,EP	SP,EP	Yes	Yes	–	No	$550
PANASONIC	PV-4852	Yes	No	–	No	No	4	No	3	3	155	31/4	BC	All	SP,EP	Yes	Yes	–	Yes	$570

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CONVENTIONAL VHS

MANUFACTURER	MODEL NO.	MTS	DIGITAL ZOOM	PIP (no. insets)	STROBE	DIGITAL ART	NO. VIDEO HEADS	FLYING ERASE HEAD	RECORD SPEEDS	PLAY SPEEDS	NO. CHANNELS	DAY/EVENT	REMOTE PROGRAMMING*	SCAN MODES	FREEZE-FRAME MODES	SLOW-MOTION	FINE SLOW	INDEXING (Record, Play)	LINEAR STEREO	PRICE
PANASONIC	PV-4870	Yes	No	–	No	No	4	No	3	3	155	31/8	OS	All	SP,EP	Yes	Yes	–	No	**$570**
PHILCO	VT3010AT		No	–		No		No	1	1	155	NA	OS	All	SP,EP	No	No	–	No	**NA**
PHILCO	VT3020AT	No	No	–	No	No	2	No	2	2	155	30/2	OS	All	SP,EP	No	No	–	No	**NA**
PHILCO	VT3040AT		No	–		No		No	2	2	155	30/4	OS	All	SP,EP	Yes	Yes	–	No	**NA**
PHILCO	VT3045AT	Yes	No	–	No	No	4	No	2	2	155	30/4	OS	All	SP,EP	Yes	Yes	–	No	**NA**
PHILIPS	VPH711TH		No	–		No		No	3	3	155	28/8	BC	SP,EP	SP,EP	Yes	Yes	R	No	**$500**
PHILIPS	VR6485	No	No	–	No	No	4	No	3	3	155	30/4	OS	SP,EP	SP,EP	Yes	Yes	NA	No	**$500**
QUASAR	VH5280	No	No	–	No	No	2	No	3	3	155	30/2	OS	SP,EP	SP,EP	Yes	No	NA	No	**$339**
QUASAR	VH5380	No	No	–	No	No	3	No	3	3	155	30/4	OS	SP,EP	SP,EP	Yes	No	NA	No	**$374**
QUASAR	VH5381	No	No	–	No	No	3	No	3	3	155	30/4	BC	SP,EP	SP,EP	Yes	No	NA	No	**$459**
QUASAR	VH5388	Yes	NA	–	NA	No	3	No	3	3	155	30/8	OS	SP,EP	SP,EP	Yes	Yes	NA	Yes	**$479**
QUASAR	VH5480	No	No	–	No	No	4	No	3	3	155	30/8	OS	SP,EP	SP,EP	Yes	Yes	NA	No	**$389**
QUASAR	VH5488	Yes	NA	–	NA	No	4	No	3	3	155	30/8	BC	SP,EP	SP,EP	Yes	Yes	NA	Yes	**$599**
RCA	VPT290	No	No	–	No	No	2	No	3	3	111	365/4	–	EP	EP	No	No	–	No	**NA**
RCA	VPT385	Yes	No	–	No	No	3	No	3	3	120	365/4	–	SP,EP	SP,EP	Yes	Yes	–	No	**NA**
RCA	VPT390	No	No	–	No	No	3	No	3	3	120	365/6	OS	SP,EP	SP,EP	Yes	Yes	–	No	**NA**
RCA	VPT395	No	No	–	No	No	2	No	3	3	111	365/4	–	EP	EP	No	No	–	Yes	**NA**
RCA	VR250	No	No	–	No	No	2	No	3	3	110	14/4	–	EP	EP	No	No	–	No	**$299**
RCA	VR275	Yes	No	–	No	No	2	No	3	3	110	365/4	OS	EP	EP	No	No	–	Yes	**$399**
RCA	VR280	No	No	–	No	No	2	No	3	3	110	365/4	OS	EP	EP	No	No	–	No	**$349**
RCA	VR285	Yes	No	–	No	No	2	No	3	3	110	365/4	OS	EP	EP	No	No	–	Yes	**$399**
RCA	VR450	No	No	–	No	No	4	No	3	3	110	365/4	OS	SP,EP	SP,EP	Yes	Yes	–	No	**$399**
RCA	VR470	No	No	–	No	No	4	No	3	3	120	365/6	OS	SP,EP	SP,EP	Yes	Yes	–	No	**$499**
RCA	VR475	Yes	No	–	No	No	4	No	3	3	120	365/6	OS	SP,EP	SP,EP	Yes	Yes	–	Yes	**$599**
RCA	VR595	Yes	No	–	No	No	4	No	3	3	120	365/6	OS	SP,EP	SP,EP	Yes	Yes	–	Yes	**$699**
REALISTIC	21	No	No	–	No	Yes	2	No	3	3	110	14/6	OS	All	All	No	No	–	No	**$350**
REALISTIC	25	No	No	–	No	Yes	2	No	3	3	122	365/6	OS	All	All	No	No	–	No	**$400**
REALISTIC	26	No	No	–	No	No	2	No	2	2	110	14/4	OS	SP,EP	–	–	–	–	No	**$270**
REALISTIC	27	No	No	–	No	Yes	4	No	3	3	122	365/6	OS	All	–	Yes	Yes	–	No	**$400**
REALISTIC	34	Yes	No	–	No	Yes	2	No	3	3	111	14/6	OS	–	–	No	No	–	Yes	**$450**
REALISTIC	71	No	No	–	No	Yes	4	No	3	3	122	365/6	OS	All	SP,EP	Yes	Yes	–	No	**$500**
REALISTIC	72	No	No	–	Yes	Yes	4	No	3	3	110	14/6	OS	All	All	No	No	–	No	**$500**
SAMSUNG	VP2210	No	No	–	No	No	2	No	**	3	–	–	–	All	All	No	No	–	No	**$250**
SAMSUNG	VP2215‡	No	No	–	No	No	2	No	**	3	–	–	–	All	All	No	No	–	No	**$280**
SAMSUNG	VR2640	No	No	–	No	No	2	No	3	3	110	365/4	OS	All	All	No	No	–	No	**$400**
SAMSUNG	VR2670	No	No	–	No	No	2	No	3	3	110	365/4	OS	All	All	No	No	–	No	**$400**
SAMSUNG	VR4520	Yes	No	–	No	No	4	No	3	3	110	365/4	OS	All	All	Yes	No	–	No	**$550**
SAMSUNG	VR5620L	Yes	No	–	No	No	2	No	3	3	110	365/4	OS	All	All	No	No	–	No	**$460**
SAMSUNG	VR7500F	Yes	No	–	No	No	4	NA	3	3	110	14/4	NA	NA	NA	Yes	NA	NA	NA	**$650**
SANYO	VHR500	No	No	–	No	No	2	No	2	2	107	14/4	NA	SP,EP	SP,EP	No	No	NA	No	**$280**
SANYO	VHR1600	No	No	–	No	No	3	No	3	3	107	14/8	NA	All	All	Yes	NA	NA	No	**$350**
SANYO	VHR2550	No	No	–	No	No	2	No	3	3	111	14/8	NA	All	All	No	NA	NA	Yes	**$350**
SANYO	VHR2700	Yes	No	–	No	No	2	No	3	3	111	365/8	NA	All	All	No	NA	NA	Yes	**$450**
SANYO	VHR3250	No	No	–	No	No	2	No	3	3	111	365/4	NA	All	All	No	NA	NA	No	**$330**
SANYO	VHR3350	No	No	–	No	No	2	No	3	3	111	365/4	NA	All	All	No	NA	NA	No	**$350**
SANYO	VHR3700	Yes	No	–	No	No	3	No	3	3	111	365/4	NA	All	All	Yes	NA	NA	Yes	**$500**
SANYO	VHR8120	No	No	–	No	No	4	No	3	3	122	365/6	OS	SP,EP	SP,EP	Yes	Yes	R,P	Yes	**$400**
SANYO	VHS9100	No	No	–	No	No	4	No	3	3	122	21/6	NA	SP,EP	SP,EP	Yes	NA	R,P	No	**$279**
SANYO	VHS9200	No	No	–	No	No	4	No	3	3	122	21/6	OS	SP,EP	SP,EP	Yes	NA	R,P	No	**$299**
SANYO	VHS9300	No	No	–	No	No	4	No	3	3	122	21/6	OS	SP,EP	SP,EP	Yes	NA	R,P	No	**$349**
SCOTT	SVR122	Yes	No	–	No	No	2	No	3	3	110	14/4	NA	All	All	Yes	NA	NA	No	**NA**

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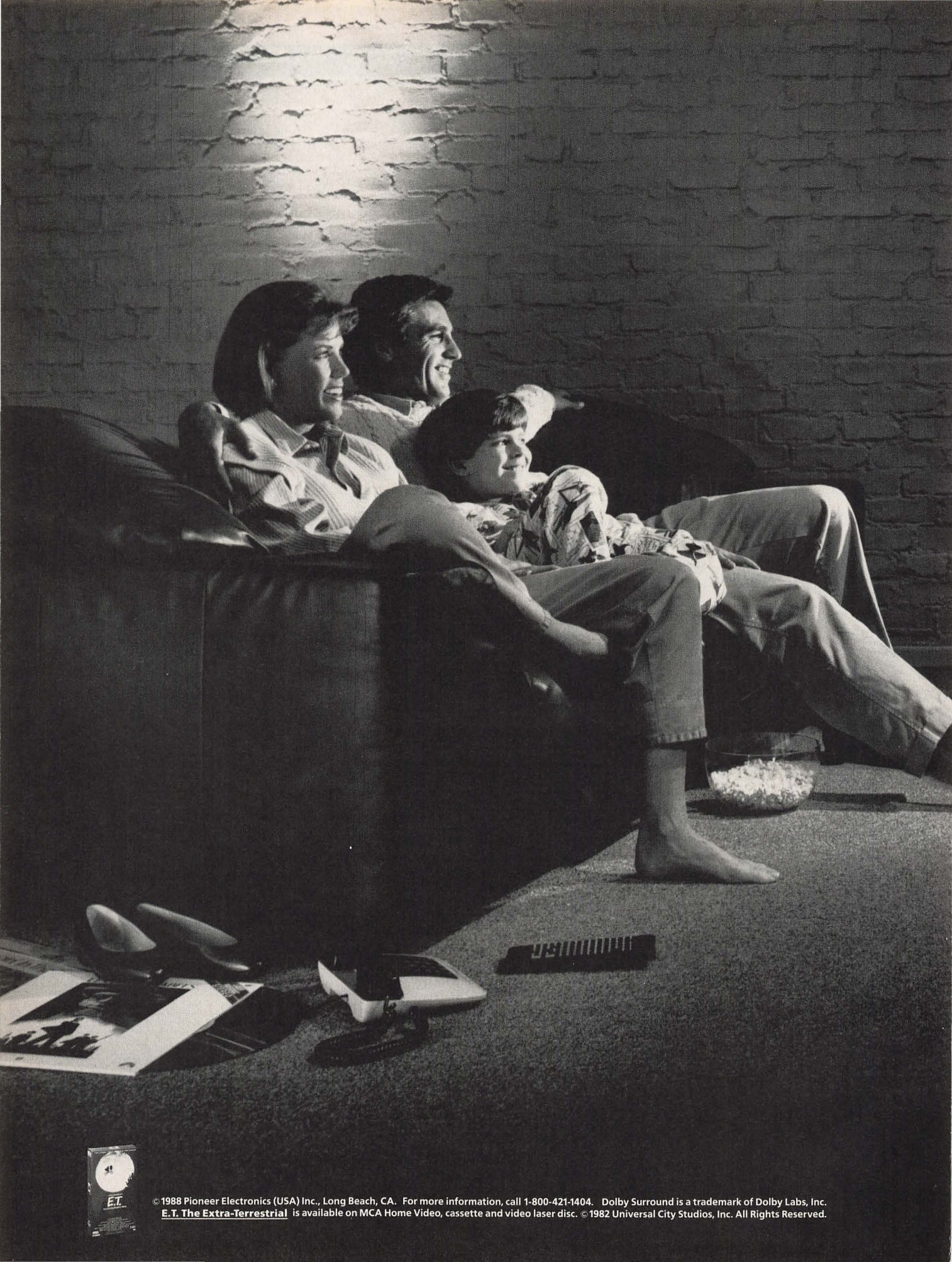
CONVENTIONAL VHS

MANUFACTURER	MODEL NO.	MTS	DIGITAL ZOOM	PIP (no. insets)	STROBE	DIGITAL ART	NO. VIDEO HEADS	FLYING ERASE HEAD	RECORD SPEEDS	PLAY SPEEDS	NO. CHANNELS	DAY/EVENT	REMOTE PROGRAMMING*	SCAN MODES	FREEZE-FRAME MODES	SLOW-MOTION	FINE SLOW	INDEXING (Record, Play)	LINEAR STEREO	PRICE
SCOTT	SVR160	Yes	No	–	No	No	2	No	3	3	110	28/4	NA	All	All	Yes	NA	NA	No	**NA**
SEARS	53283		No	–		No		No	3	3	13	14/2	–	All	All	No	No	–	No	**$230**
SEARS	53295	No	No	–	No	No	2	No	3	3	110	14/4	NA	All	All	No	No	NA	No	**$330**
SEARS	53297		No	–		No		No	3	3	110	365/8	OS	All	All	No	No	–	No	**$350**
SEARS	53431	No	No	–	No	No	2	No	3	3	111	365/4	NA	All	All	No	No	NA	No	**$530**
SEARS	53461		No	–		No		No	3	3	120	365/4	OS	All	All	No	No	–	Yes	**$450**
SEARS	53492	No	No	–	No	No	2	No	3	3	111	365/8	OS	All	All	No	No	–	Yes	**$400**
SEARS	53512	Yes	No	–	No	No	2	No	3	3	111	365/4	NA	All	All	No	No	NA	Yes	**$650**
SEARS	53521	Yes	No	–	No	No	3	No	3	3	120	365/4	NA	All	All	Yes	No	NA	Yes	**$800**
SHARP	VC2200U	No	No	–	No	No	2	No	3	3	110	365/4	–	EP	EP	No	No	–	No	**$450**
SHARP	VCA102U	No	No	–	No	No	2	No	3	3	110	14/4	–	EP	EP	No	No	–	No	**$400**
SHARP	VCA201U	No	No	–	No	No	2	No	3	3	110	14/4	OS	EP	EP	No	No	–	No	**$480**
SHARP	VCA500U	No	No	–	No	No	4	No	3	3	110	14/4	–	SP,EP	SP,EP	Yes	Yes	–	No	**$500**
SHARP	VCA600U	No	No	–	No	No	4	No	3	3	110	14/4	–	SP,EP	SP,EP	Yes	Yes	–	No	**$530**
SHARP	VCA601U	No	No	–	No	No	4	No	3	3	110	14/4	OS	SP,EP	SP,EP	Yes	Yes	–	No	**$580**
SHARP	VCD800U	No	No	9	Yes	No	2	No	3	3	110	14/4	OS	All	All	No	No	–	No	**$700**
SHARP	VCM701U	Yes	No	–	No	No	4	No	3	3	140	14/4	OS	SP,EP	SP,EP	Yes	Yes	–	Yes	**$600**
SHINTOM	VCP-3550N	No	No	–	No	No	2	No	**	3	–	14/4	–	SP	NA	No	No	–	No	**$269**
SHINTOM	VCP-3650N	No	No	–	No	No	2	No	**	3	–	–	–	SP	SP	No	No	–	No	**$279**
SHINTOM	VCP-5550N	No	No	–	No	No	2	No	**	3	–	–	–	SP	SP	No	No	–	Yes	**$379**
SHINTOM	VCR-4530N	No	No	–	No	No	2	No	3	3	110	–	–	All	All	No	No	–	No	**$300**
SHINTOM	VCR-4600N	No	No	–	No	No	2	No	3	3	139	14/6	OS	All	All	No	No	–	No	**$340**
SHINTOM	VCR-4700N	No	No	–	No	No	2	No	3	3	181	14/6	–	All	All	No	No	–	No	**$400**
SHINTOM	VCR-4800N	Yes	No	–	No	No	2	No	3	3	181	14/6	OS	All	All	No	No	–	Yes	**$470**
SYLVANIA	VC4010AT	No	No	–	No	No	2	No	3	3	155	14/6	OS	EP	NA	No	No	–	No	**NA**
SYLVANIA	VC4020AT	No	No	–	No	No	2	No	3	3	155	NA	OS	EP	NA	No	No	–	No	**NA**
SYMPHONIC	5600A	No	No	–	No	No	2	No	3	3	110	31/2	OS	All	All	No	No	–	No	**$382**
SYMPHONIC	5800A	Yes	No	–	No	No	2	No	3	3	110	14/6	OS	All	All	No	No	–	Yes	**$479**
SYMPHONIC	5900	No	No	–	No	No	2	No	3	3	111	7/2	–	All	All	No	No	–	No	**$329**
SYMPHONIC	6300	No	No	–	No	No	2	No	3	3	111	14/4	–	All	All	No	No	–	No	**$349**
SYMPHONIC	7000	No	No	–	No	No	2	No	3	3	111	14/4	–	All	All	No	No	–	No	**$375**
SYMPHONIC	7400	No	No	–	No	No	2	No	3	3	122	14/4	OS	All	All	No	No	–	No	**$399**
SYMPHONIC	7700	No	No	–	No	No	4	No	3	3	122	14/4	OS	All	All	Yes	Yes	–	No	**$479**
SYMPHONIC	8000	Yes	No	–	No	No	2	No	3	3	122	14/6	OS	All	All	No	No	–	Yes	**$489**
TATUNG	VRH-110U	No	No	–	No	No	2	No	**	3	–	14/4	–	All	SP,EP	No	No	–	No	**$199**
TATUNG	VRH-185U	No	No	–	No	No	2	No	**	2	–	–	–	All	SP	No	No	–	No	**$299**
TATUNG	VRH-8700U	No	No	–	No	No	4	No	2	3	111	–	–	All	SP,EP	No	No	–	No	**$550**
TEAC	MV-375	No	No	–	No	No	4	No	3	3	111	14/4	OS	All	All	No	No	–	No	**$400**
TEKNIKA	VCR882	No	No	1	No	No	2	No	2	2	111	14/6	OS	NA	NA	Yes	Yes	–	No	**$349**
TOSHIBA	M3285	No	No	1	No	No	2	No	2	2	122	14/6	–	SP,EP	SP,EP	Yes	No	–	No	**$580**
TOSHIBA	M4285	No	No	–	No	No	2	No	2	2	122	14/4	OS	SP,EP	SP,EP	Yes	No	R,P	No	**NA**
TOSHIBA	M6275	No	No	–	No	No	2	No	2	2	122	14/4	–	SP,EP	SP,EP	Yes	No	–	No	**NA**
TOSHIBA	M6550	No	No	–	No	No	2	No	2	2	122	14/4	OS	SP,EP	SP,EP	Yes	No	–	No	**$530**
TOSHIBA	M7485	No	No	–	No	No	4	No	2	2	122	14/4	OS	SP,EP	SP,EP	Yes	No	R,P	No	**NA**
TOSHIBA	M7775	No	No	–	No	No	4	No	2	2	122	14/4	–	SP,EP	SP,EP	Yes	No	–	No	**NA**
TOSHIBA	M7850	No	No	–	No	No	4	No	2	2	122	14/4	OS	SP,EP	SP,EP	Yes	No	–	No	**$680**
TOSHIBA	MP200	No	No	–	No	No	2	No	**	2	–	14/4	–	SP,EP	SP,EP	Yes	No	–	No	**NA**
ZENITH	VR551	No	No	–	No	No	2	No	2	3	108	–	–	SP,EP	SP,EP	No	No	R,P	No	**$309**
ZENITH	VRE150	No	No	–	No	No	3	No	2	3	157	14/4	–	SP,EP	SP,EP	Yes	No	R,P	No	**$349**
ZENITH	VRE200	No	No	–	No	No	4	No	2	3	157	14/4	OS	SP,EP	SP,EP	Yes	No	R,P	No	**$399**
ZENITH	VRE205	No	No	–	No	No	4	No	2	3	157	14/4	OS	SP,EP	SP,EP	Yes	No	R,P	No	**$399**

*All specifications are manufacturer's data, not APEL test measurements. *On-screen, LCD remote, fiber pen, bar code, voice activated. **Player only.*



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Family Affair. If you're looking for a place to take the family for some great entertainment, don't move an inch. Because with Pioneer's 50″ projection monitor, you can turn an evening at home into a night at the movies.

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TV/VCR COMBOS

MANUFACTURER	MODEL NO.	SCREEN SIZE (in inches)/TYPE	FORMAT	NO. VIDEO HEADS	FLYING ERASE HEAD	RECORD SPEEDS	PLAY SPEEDS	NO. CHANNELS	DAY/EVENT	REMOTE CONTROL	A/V INPUTS/OUTPUTS	STEREO	FREEZE-FRAME	SLOW-MOTION	DIMENSIONS; WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
CASIO	VF-3000	3 3/10/LCD	VHS	2	No	1	1	69	-/-	No	1/1	No	Yes	No	7x9x4;5	**$1,399**
EMERSON	VCT120	10/CRT	VHS	–	No	–	3	12	-/-	No	-/-	No	Yes	No	14x11x14;NA	**$700**
GOLDSTAR	GVT-9100M	5/CRT	VHS	2	No	–	1	–	-/-	No	1/1	No	Yes	No	5x18x13;17	**$499**
GOLDSTAR	KMV-9012	19/CRT	VHS	2	No	3	3	110	14/8	Yes	1/1	No	Yes	No	19x19x18;70	**$699**
PANASONIC	PV-M2028	20/CRT	VHS	2	No	2	2	155	31/4	Yes	NA	No	Yes	Yes	20x20x19;53	**$780**
QUASAR	VV8220	20/CRT	VHS	2	No	2	2	155	31/4	Yes	NA	No	Yes	Yes	NA	**$730**
QUASAR	VV8221	20/CRT	VHS	2	No	2	2	155	31/4	Yes	NA	No	Yes	Yes	NA	**$760**
SHINTOM	VP5000	5/CRT	VHS	2	No	–	1	82	-/-	No	-/1	No	Yes	No	NA	**$595**
SONY	EV-DT1	5/CRT	8mm	3	Yes	2	2	152	7/3	No	1/1	Yes	Yes	Yes	9x6x12;9	**$1,700**
SONY	GV-8	3/LCD	8mm	2	Yes	2	2	68	1/1	No	NA	Yes	Yes	No	NA	**$1,300**
SYMPHONIC	13-TVCR MKII	13	VHS	2	No	3	3	110	7/2	Yes	1/1	No	No	Yes	16x15x15;35	**NA**
SYMPHONIC	19-TVCR MKII	19	VHS	2	No	3	3	111	14/4	Yes	1/1	No	Yes	Yes	20x19x18;57	**NA**

All specifications are manufacturer's data, not APEL test measurements.

ED BETA & BETA

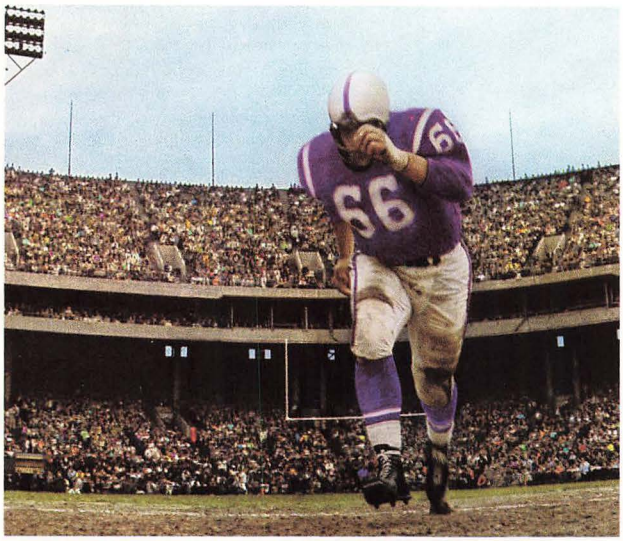
MANUFACTURER	MODEL NO.	MTS	DIGITAL ZOOM	PIP (no. insets)	STROBE	NO. VIDEO HEADS	FLYING ERASE HEAD	RECORD SPEEDS	PLAY SPEEDS	NO. CHANNELS	DAY/EVENT	REMOTE PROGRAMMING*	SCAN MODES	FREEZE-FRAME MODES	SLOW-MOTION	JOG/SHUTTLE WHEEL	INDEXING (Record, Play)	HI-FI	PRICE
SONY	EDV-7500**	Yes	No	–	Yes	2	Yes	II,III	All	151	7/6	–	All	All	Yes	Yes	–	Yes	**$1,950**
SONY	EDV-9500**	Yes	No	–	Yes	2	Yes	II,III	All	181	21/8	OS	All	All	Yes	Yes	R,P	Yes	**$3,300**
SONY	SL-860D	Yes	Yes	1	Yes	2	No	II,III	All	148	7/6	–	All	All	Yes	No	–	Yes	**$1,100**
SONY	SL-HF350	No	No	–	No	2	No	II,III	All	148	7/6	–	All	All	No	No	–	Yes	**$550**
SONY	SL-HF360	No	No	–	No	2	No	II,III	All	148	7/6	–	All	All	No	No	–	Yes	**$600**
SONY	SL-HF650	Yes	No	–	No	3	No	II,III	All	148	7/6	–	All	All	Yes	No	–	Yes	**$850**
SONY	SL-HF750	Yes	No	–	No	4	No	All	All	181	21/8	–	All	All	Yes	No	–	Yes	**$1,350**
SONY	SL-HF840D	Yes	No	–	No	2	No	II,III	All	148	7/6	–	All	All	Yes	No	–	Yes	**$750**
SONY	SL-HF1000	Yes	No	–	No	4	Yes	All	All	181	21/8	OS	All	All	Yes	Yes	R,P	Yes	**$1,700**

*All specifications are manufacturer's data, not APEL test measurements. *On-screen, LCD remote, fiber pen, bar code. **Extended Definition Beta.*

8 mm

MANUFACTURER	MODEL NO.	MTS	DIGITAL ZOOM	PIP (no. insets)	STROBE	NO. VIDEO HEADS	FLYING ERASE HEAD	RECORD SPEEDS	PLAY SPEEDS	NO. CHANNELS	DAY/EVENT	REMOTE PROGRAMMING*	SCAN MODES	FREEZE-FRAME MODES	SLOW-MOTION	JOG/SHUTTLE WHEEL	INDEXING (Record, Play)	HI-FI	PRICE
CANON	ES-100	Yes	No	–	No	4	Yes	2	2	125	14/3	–	II	II	Yes	No	–	Yes	**$1,000**
SONY	EV-S1	Yes	No	–	No	4	Yes	2	2	152	14/3	–	All	All	Yes	No	–	Yes	**$1,000**
SONY	EV-S800	Yes	No	–	No	4	Yes	2	2	181	21/6	–	All	All	Yes	Yes	R,P	Yes	**$1,950**

*All specifications are manufacturer's data, not APEL test measurements. *On-screen, LCD remote, fiber pen, bar code.*



What it feels like watching football on a typical television.

66

14

What it feels like watching
football on the new Toshiba televisions with
Carver Sonic Holography® Sound.

19
19

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TELEVISIONS

BY JAMES B. MEIGS

THE ART OF FINER TUNING

No matter how good the VCR, camcorder or disc player supplying the image, video picture quality ultimately all comes down to the set. And if your TV set isn't up to the demands of the sources feeding it, you're wasting your money—just as if you bought a Porsche and then rigged it out with a pair of cheap, non-radial tires.

Fortunately, the fundamental image quality of today's high-tech sets has improved virtually across the board in recent years. This year's model line includes not only several dramatic advances in the features and picture quality of the cutting-edge models, but a general movement of sophisticated performance into more modestly priced models as well. It's hard to go too far wrong when choosing among the major TV manufacturers, but the sheer range of choices can make selecting the right model a bit overwhelming.

The full-size TV market is divided into three parts: The most popular category remains conventional, relatively low-tech TV sets (which are poorly suited to video and not included in this guide); growing in importance are the more sophisticated models known as monitor/receivers (identified by their direct input jacks for audio and video and superior circuitry); projection sets, ranging from 35-inch rear-screen models all the way up to 25-foot front projection behemoths, make up the balance.

WHAT'S NEW

IDTV—Perhaps the most dramatic innovation of the past several years, improved definition TV is nothing less than a fundamental change in the way that the set creates a TV picture. Although an ordinary TV frame is made up of 525 scanning lines,

JVC AV-3500S

**Presidential candidate.
2008 A.D.**

not all those lines are really on the screen at one time. Conventional sets actually display the TV frame in two "fields" of about 262 lines each. The new IDTV sets, on the other hand, use a digital memory to double the 262 lines in each field, thereby displaying a full 525-line picture all at once every 60th of a second. The result: a denser TV picture without visible spaces between the scan lines and with better apparent sharpness.

IDTV generally involves other picture improvements as well. The new IDTV models from Philips, for example, include circuitry to reduce video noise (that crawling graininess that often afflicts weak broadcast and cable signals) and cut down on certain picture "artifacts" (those irritating moving patterns that sometimes appear on images of checkered clothing and other hard-to-reproduce images).

New Sizes—Major innovations in television tube technology have opened the door to a host of new large direct-view screen dimensions. The 35-inch direct-view sets that first appeared on store shelves a couple of years ago have been joined by a variety of slightly smaller sizes. This year's chart reveals models in the 30-, 31- and 32-inch sizes in addition to the more traditional dimensions. Almost without exception these larger sizes are on the picture-quality vanguard—though at an admittedly high price.

S-Video Inputs—While not brand-new, S-video inputs are showing up on an increasing number of monitor/receivers this year. These inputs accept the new S-outputs that are featured on all Super VHS and ED Beta VCRs and some new laser disc players. Also known as Y/C connectors, these multipin inputs help cut down on some subtle forms of picture interference by handling the brightness and color components of the TV picture as separate signals. Though S-video inputs are absolutely required in order to hook up S-VHS or ED Beta (most of either format's quality boost will be visible on good monitors simply by using the direct video input), they are certainly recommended for anyone planning to invest in one of the new super VCR formats sometime in the future.

Digital Features—Digital picture effects such as picture-in-picture (PIP) have been around for years, but this season they are available on more sets—and offer more features—than ever before. In some cases, today's models can handle as many as 100 pictures on the screen at once.

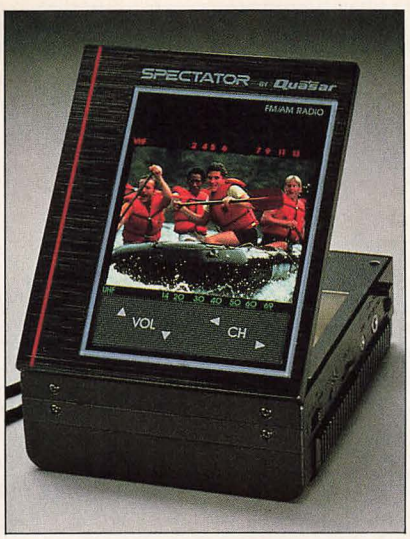
PRICE SPREAD

Low ($210-$1,000)—Though the lowest-priced monitor/receivers are still more expensive than standard TV sets, their quality edge is well worth it. By definition, a monitor/receiver must include direct video and audio inputs and ought to have a comb filter to improve the picture. Other extras that come along for the ride in this price range include MTS (multichannel television sound) circuitry to decode stereo TV and on-screen picture adjustments using the remote control.

Mid ($1,000-$2,000)—Many of the new midprice sets add to the basic lineup these extra features: S-video inputs; more sophisticated remotes, often offering unified control of other components; and slightly better stereo amplifiers and speakers.

High ($2,000 and up)—These models have everything. Virtually all allow sophisticated on-screen control and top-notch picture enhancements. Many also include the most elaborate level of digital features and some form of audio enhancement, such as Zenith's Sound by Bose on its ZB series

New frontiers: the front-projection Vidikron TGS-100.



Quasar's Spectator, model UP1348E.

sets. At the very top of the scale, near-professional picture quality, such as that of the Sony XBR Pro, and technological breakthroughs, such as IDTV, are available for those willing to pay the price.

BUYING TACTICS

- Shopping for a TV set is an education for the eyes. Take your time; many of the quality distinctions among the finer sets are very subtle. But you could be living with the set for 10 years or more, so the fine points count.
- Make sure you're comparing apples to apples: Tune all the sets you're evaluating to the same channel, preferably a high-quality live or taped image (like a sports event) and adjust all picture controls to their midpoints.
- Don't be fooled by excessive brightness—many of the finest professional monitors are actually much dimmer than consumer sets and they look beautiful. Instead, concentrate on picture parameters that really matter: Video noise, visible as graininess or snow, should be at a minimum. Look at red areas in the picture for signs of grain and see which set handles that color best. Blacks should be black and whites white, even when a picture includes both extremes, such as when white titles appear on a black background. Compare the edges of the screen to the center—do brightness and sharpness fall off noticeably?
- Learn your taste: Some TV makers prefer a "warm" or reddish picture tint; others, particularly Japanese set makers, tune their tubes to the "cool" or bluish side. It's a matter of taste, but don't make up your mind until you've compared them.
- Don't forget projection. Great strides in projection quality have been made in recent years. If you're thinking about a large-screen direct-view model, also look at the projection option; you may be able to buy more set for less money.

With all the progress in rear-projection TV quality lately, two-piece front-projection models have almost disappeared. But if you are planning a full-scale media room, talk to a knowledgeable installer about whether front-projection might make more sense. Since many front-projection systems allow you to hide the screen, the two-piece approach may be less obtrusive.

- Pocket television sets may look like toys, but buying them is serious business. For the best value, look to tube sets. If your fancy runs toward the LCD screens, always check to see that all pixels are working before you buy. □

The TV you'll watch his speeches on. 2008 A.D.

Samsung. The future of electronics.

Taking up the rear: NEC's giant DT-4871S.

MONITOR/RECEIVERS

MANUFACTURER	MODEL NO.	STYLE (Console or Table)	SCREEN SIZE (in inches)	MTS	SURROUND (Dolby or Spatial)	AMPLIFIER POWER (watts per channel)	NO. SPEAKER ELEMENTS (1 thru 6)	HORIZONTAL RESOLUTION	COMB FILTER	ON-SCREEN MENUS	ON-SCREEN CHANNEL/TIME	NO. CHANNELS	S-VIDEO INPUT	RGB INPUT	NO. VIDEO INPUTS/OUTPUTS	NO. AUDIO INPUT/OUTPUT SETS	DIGITAL SIGNAL PROCESSING	PICTURE-IN-PICTURE	DIMENSIONS (HxWxD, to the nearest inch)	PRICE
AKAI	CT-A267-B	T	26	Yes	S	10	2	400	Yes	No	Yes	139	No	NA	1/-	1/1	No	No	24x26x19	**$649**
AKAI	CT-A358-B	T	35	Yes	–	10	2	400	Yes	No	Yes	181	Yes	NA	3/1	3/3	No	No	30x36x24	**$2,699**
AOC	AC1423A	T	13	No	–	1.5	1	NA	No	No	No	110	No	No	1/1	1/1	No	No	15x13x15	**$210**
AOC	AC1434C	T	13	No	–	1.5	1	NA	No	Yes	Yes	139	No	No	1/1	1/1	No	No	15x13x15	**$239**
AOC	AC2023A	T	19	No	–	1.5	1	NA	No	No	No	110	No	No	1/1	1/1	No	No	20x18x19	**$259**
AOC	AC2034C	T	19	No	–	1.5	1	NA	No	Yes	Yes	139	No	No	1/1	1/1	No	No	20x18x19	**$289**
AOC	AC2134A	T	20	No	–	15	1	NA	No	Yes	Yes	139	No	No	1/1	1/1	No	No	19x20x19	**$319**
AOC	AC2134AX	T	20	Yes	–	25	2	NA	No	Yes	Yes	139	No	No	1/1	2/2	No	No	19x20x19	**$349**
EMERSON	MS2700RD	T	27	Yes	–	5	2	500	Yes	Yes	Yes	140	Yes	No	1/1	2/2	No	No	25x27x17	**$1,199**
FISHER	HT-775	C	25	Yes	NA	5	2	400	No	No	No	181	No	No	2/1	1/1	No	No	36x28x22	**$900**
FISHER	HT-797	C	26	Yes	NA	75	4	400	No	No	No	181	No	No	2/1	2/1	No	No	37x28x19	**$1,000**
FISHER	HT-887	C	26	Yes	NA	75	4	500	No	No	Yes	181	No	No	2/1	2/1	No	No	34x42x21	**$1,200**
FISHER	HT-890	C	26	Yes	NA	75	4	500	Yes	Yes	Yes	181	No	No	2/1	2/1	No	No	33x42x20	**$1,200**
FISHER	HT-895	C	27	Yes	NA	75	4	500	Yes	No	Yes	181	No	No	2/1	2/1	No	No	35x42x21	**$1,300**
FISHER	HT-1400	C	35	Yes	NA	75	4	560	No	No	Yes	181	No	Yes	3/1	3/2	No	No	47x37x26	**$3,400**
FISHER	HT-1450	C	35	Yes	NA	75	4	560	No	No	Yes	181	No	No	3/1	2/2	No	No	45x39x24	**$3,200**
FISHER	HT-1500	C	35	Yes	NA	75	4	560	No	Yes	Yes	181	No	Yes	3/1	2/1	No	No	50x39x26	**$3,700**
FISHER	HT-8631	C	31	Yes	NA	20	4	560	Yes	Yes	Yes	181	Yes	No	2/1	2/1	No	No	NA	**$2,499**
FISHER	HTD-900	C	27	Yes	NA	75	4	500	Yes	Yes	Yes	181	No	No	3/1	3/1	No	Yes	31x42x19	**$1,700**
FISHER	PC-206	T	20	Yes	NA	2	4	390	No	No	Yes	181	No	No	2/1	2/1	No	No	22x26x21	**$650**
FISHER	PC-207	T	19	Yes	NA	15	2	370	Yes	No	Yes	140	No	No	1/1	1/1	No	No	19x20x21	**$600**
FISHER	PC-227	T	20	Yes	NA	3	2	400	No	No	Yes	181	No	No	2/1	2/2	No	No	20x21x20	**$650**
FISHER	PC-228W	T	20	Yes	NA	3	2	400	Yes	No	Yes	119	Yes	No	1/1	1/1	No	No	NA	**$600**
FISHER	PC-347	T	25	Yes	NA	3	2	400	No	No	Yes	140	No	No	2/1	2/2	No	No	24x25x21	**$750**
FISHER	PC-367WS	T	26	Yes	NA	35	2	500	No	No	Yes	181	No	No	2/1	2/2	No	No	24x26x20	**$850**
FISHER	PC-370W	T	26	Yes	NA	35	2	500	No	No	Yes	181	Yes	No	2/1	2/1	No	No	NA	**NA**
FISHER	PC-380W	T	27	Yes	NA	5	2	500	Yes	No	Yes	181	No	No	2/1	2/2	No	No	NA	**$600**
FISHER	PC-387WS	T	27	Yes	NA	5	2	500	No	No	Yes	181	Yes	No	2/1	2/2	No	No	NA	**$699**
FISHER	PC-1550	T	35	Yes	NA	5	2	560	No	No	Yes	181	No	No	3/1	2/2	No	No	NA	**$729**
FISHER	PC-8331	C	31	Yes	D	20	2	560	NA	NA	Yes	181	Yes	No	2/1	2/1	No	No	NA	**$2,199**
GE	20GT610	T	20	Yes	–	1	2	400	No	Yes	Yes	147	No	No	1/-	2/-	Yes	No	19x20x19	**$429**
GE	26GC640	C	26	Yes	–	1	2	400	Yes	Yes	Yes	147	No	No	2/-	2/-	Yes	No	31x41x20	**$649**
GE	26GT620	T	26	Yes	–	1	2	400	No	Yes	Yes	147	No	No	1/-	2/2	Yes	No	24x27x19	**$579**
GE	26GT622	T	26	Yes	–	1	2	400	Yes	Yes	Yes	147	No	No	2/-	2/-	Yes	No	24x27x19	**$629**
GOLDSTAR	CMT-2132	T	20	Yes	–	5	2	250	Yes	No	NA	139	No	No	1/-	1/-	No	No	19x26x19	**$649**
GOLDSTAR	CMT-2155	T	20	Yes	–	4	2	330	Yes	No	Yes	139	No	No	1/1	1/1	No	No	19x20x19	**$649**
GOLDSTAR	CMT-2532	T	25	Yes	–	4	2	330	Yes	No	Yes	139	No	No	1/1	1/1	No	No	23x25x20	**$749**
GOLDSTAR	CMT-2535	C	25	Yes	–	4	2	330	Yes	No	Yes	139	No	No	1/1	1/1	No	No	NA	**$849**
GOLDSTAR	CMT-2612	T	26	Yes	–	5	2	330	Yes	No	Yes	139	No	No	1/2	1/2	No	No	23x26x22	**$800**
GOLDSTAR	CMT-2615	C	26	Yes	–	5	2	330	Yes	No	Yes	139	No	No	1/2	1/2	No	No	31x40x21	**$850**
GOLDSTAR	CMT-9442V	T	19	Yes	–	4	2	300	Yes	No	Yes	139	No	No	1/1	1/1	No	No	18x20x19	**$550**
GRUNDIG	M-27	T	27	Yes	–	2	2	330	Yes	Yes	Yes	155	Yes	No	1/1	1/1	No	No	NA	**$1,099**
HITACHI	CT2079	T	20	Yes	S	3	4	430	Yes	Yes	Yes	181	No	No	1/-	1/-	No	No	18x25x19	**$549**
HITACHI	CT2086	T	20	No	S	2	1	430	No	Yes	Yes	181	No	No	1/1	1/1	No	No	18x20x19	**$399**
HITACHI	CT3175/85	T	31	Yes	S	5	4	600	Yes	Yes	Yes	181	Yes	No	2/1	2/1	No	Yes	28x31x22	**$2,499**
HITACHI	CT7870	T	27	Yes	S	3	2	560	Yes	Yes	Yes	181	No	No	1/1	1/1	No	No	23x26x20	**$749**
HITACHI	CT7880	T	27	Yes	S	5	4	560	Yes	Yes	Yes	181	Yes	No	2/1	2/1	No	No	23x26x20	**$849**
HITACHI	CT7886	T	27	Yes	S	5	4	560	Yes	Yes	Yes	181	Yes	No	2/1	2/1	No	No	31x39x21	**$1,199**
HITACHI	CT7890	T	27	Yes	S	5	4	560	Yes	Yes	Yes	181	Yes	No	2/1	2/1	No	No	24x28x20	**$949**
HITACHI	TT7520	C	31	Yes	S	5	4	600	Yes	Yes	*	181	Yes	No	1/1	2/1	Yes	Yes	42x35x22	**$2,799**
HITACHI	TT7550	C	31	Yes	S	5	4	600	Yes	Yes	*	181	Yes	No	1/1	2/1	Yes	Yes	38x48x22	**$2,899**

*All specifications are manufacturer's data, not APEL test measurements. *Channel only.*

MONITOR/RECEIVERS

MANUFACTURER	MODEL NO.	STYLE (Console or Table)	SCREEN SIZE (in inches)	MTS	SURROUND (Dolby or Spatial)	AMPLIFIER POWER (watts per channel)	NO. SPEAKER ELEMENTS (1 thru 6)	HORIZONTAL RESOLUTION	COMB FILTER	ON-SCREEN MENUS	ON-SCREEN CHANNEL/TIME	NO. CHANNELS	S-VIDEO INPUT	RGB INPUT	NO. VIDEO INPUTS/OUTPUTS	NO. AUDIO INPUT/OUTPUT SETS	DIGITAL SIGNAL PROCESSING	PICTURE-IN-PICTURE	DIMENSIONS (HxWxD, to the nearest inch)	PRICE
HITACHI	TT8020	C	31	Yes	S	5	4	600	Yes	Yes	Yes	181	Yes	No	2/1	2/1	No	No	41x34x22	$2,499
HITACHI	TT8050	C	31	Yes	S	5	4	600	Yes	Yes	Yes	181	Yes	No	2/1	2/1	No	No	36x47x21	$2,599
HITACHI	TT8550	C	31	Yes	S	5	4	600	Yes	Yes	Yes	181	Yes	No	2/1	2/1	No	Yes	36x47x21	$2,899
JVC	AV-2058S	T	20	Yes	S	22	2	NA	Yes	Yes	Yes	125	Yes	No	1/-	1/2	No	No	19x20x20	$529
JVC	AV-2685S	T	26	Yes	S	22	2	NA	Yes	Yes	Yes	192	Yes	No	1/-	1/2	No	No	23x26x20	$779
JVC	AV-3500S	T	35	Yes	S	30	4	560	Yes	Yes	Yes	142**	Yes	Yes	1/1	3/2	No	No	32x37x24	$4,027
KENWOOD	KMT-3027	T	27	Yes	–	25	2	560	Yes	No	Yes	142	Yes	No	2/2	2/2	No	No	21x27x25	$1,150
KTV	14CXC	T	14	Yes	–	4	2	350	Yes	Yes	Yes	139	No	No	2/2	3/2	No	No	15x16x15	$290
KTV	19LXC	T	19	Yes	–	4	2	400	Yes	Yes	Yes	139	No	No	2/2	3/2	No	No	21x22x21	$370
KTV	20CXC	T	20	Yes	–	4	2	400	Yes	Yes	Yes	139	No	No	2/2	3/2	No	No	21x22x21	$400
MAGNAVOX	RJ4484WA	T	25	Yes	–	10	2	330	No	Yes	Yes	178	No	No	1/-	2/-	No	No	21x25x20	$549
MAGNAVOX	RJ5540AK	T	27	Yes	–	10	2	330	No	Yes	Yes	178	No	No	1/-	2/-	No	No	24x27x20	$699
MAGNAVOX	RJ5550AK	T	27	Yes	–	10	2	330	Yes	Yes	Yes	178	Yes	No	1/1	2/2	No	No	24x27x20	$799
MAGNAVOX	RJ5562CH	T	27	Yes	–	10	2	330	Yes	Yes	Yes	178	Yes	No	1/1	2/2	No	No	24x27x20	$899
MAGNAVOX	RJ5564CH	T	27	Yes	S	NA	4	450	Yes	Yes	Yes	178	Yes	No	1/1	2/2	No	Yes	22x28x19	$999
MAGNAVOX	RJ6020AK	C	27	Yes	–	NA	2	330	No	Yes	Yes	178	No	No	1/-	2/-	No	No	29x37x20	$749
MAGNAVOX	RJ6050AK	C	27	Yes	–	NA	2	330	No	Yes	Yes	178	Yes	No	1/1	2/2	No	No	29x42x20	$849
MAGNAVOX	RJ7600AK	C	27	Yes	–	NA	2	450	No	Yes	Yes	178	Yes	No	1/1	2/2	No	Yes	29x46x20	$999
MAGNAVOX	RJ7700AK	C	31	Yes	S	10	2	450	No	Yes	Yes	178	Yes	No	1/1	2/2	No	Yes	39x35x25	$1,999
MAGNAVOX	RJ7710AK	C	31	Yes	S	10	2	450	No	Yes	Yes	178	Yes	No	1/1	2/2	No	Yes	33x47x25	$2,200
MITSUBISHI	CK-2602R	C	26	Yes	–	NA	2	450	Yes	Yes	Yes	181	Yes	No	1/1	1/1	No	No	29x41x20	$899
MITSUBISHI	CK-2604R	C	26	Yes	–	NA	2	450	Yes	Yes	Yes	181	Yes	No	2/1	2/2	No	No	30x44x19	$999
MITSUBISHI	CK-2605R	C	26	Yes	–	NA	2	450	Yes	Yes	Yes	181	Yes	No	2/1	2/1	No	No	30x43x19	$999
MITSUBISHI	CK-3112R	C	31	Yes	–	10	2	560	Yes	Yes	Yes	181	Yes	No	3/2	3/2	No	Yes	41x33x24	$2,299
MITSUBISHI	CK-3514R	C	35	Yes	–	10	2	560	Yes	Yes	Yes	181	Yes	No	3/2	3/2	No	Yes	45x38x26	$2,899
MITSUBISHI	CK-3560R	C	35	Yes	–	10	4	560	Yes	Yes	Yes	181	Yes	No	3/2	3/2	No	Yes	44x40x26	$3,199
MITSUBISHI	CS-2058R	T	20	Yes	–	NA	2	450	Yes	Yes	Yes	181	Yes	No	1/-	1/1	No	No	18x20x19	$499
MITSUBISHI	CS-2060R	T	20	Yes	–	NA	2	450	Yes	Yes	Yes	181	Yes	No	1/-	1/1	No	No	18x20x19	$499
MITSUBISHI	CS-2656R	T	26	Yes	–	NA	2	450	Yes	Yes	Yes	181	Yes	No	1/-	1/1	No	No	23x26x18	$699
MITSUBISHI	CS-2657R	T	26	Yes	–	NA	2	450	Yes	Yes	Yes	181	Yes	No	2/1	2/1	No	No	22x26x18	$799
MITSUBISHI	CS-2658R	T	26	Yes	–	NA	2	450	Yes	Yes	Yes	181	Yes	No	2/1	2/1	No	No	22x26x18	$799
MITSUBISHI	CS-3103R	T	31	Yes	–	10	2	560	Yes	Yes	Yes	181	Yes	No	3/2	3/2	No	Yes	27x31x21	$1,999
MITSUBISHI	CS-3504R	T	35	Yes	–	10	2	560	Yes	Yes	Yes	181	Yes	No	3/2	3/2	No	Yes	30x36x23	$2,599
NEC	CT-2015A	T	20	Yes	–	25	2	450	Yes	No	Yes	142	No	No	1/-	1/1	No	No	18x24x16	$599
NEC	CT-2030S	T	20	Yes	–	3	2	450	Yes	No	Yes	142	Yes	No	2/1	2/3	No	No	19x21x20	$699
NEC	CT-2070S	T	20	Yes	–	4	2	500	Yes	Yes	Yes	128	Yes	No	3/2	3/2	No	No	NA	$749
NEC	CT-2606A	T	26	Yes	–	25	2	400	Yes	No	Yes	142	No	No	1/-	1/1	No	No	25x26x19	$799
NEC	CT-2620S	T	26	Yes	–	3	2	400	Yes	No	Yes	142	Yes	No	2/2	2/2	No	No	24x26x19	$999
NEC	CT-2762S	T	27	Yes	–	4	5	500	Yes	Yes	Yes	128	Yes	No	1/2	1/2	No	No	NA	$999
NEC	CT-2770S	T	27	Yes	–	4	2	500	Yes	Yes	Yes	128	Yes	No	3/2	3/2	No	No	NA	$1,099
NEC	KX-2791A	C	27	Yes	D	40	6	500	Yes	Yes	Yes	128	Yes	No	3/2	3/2	No	No	71x107x45	$1,299
NEC	KX-3090S	C	30	Yes	D	40	4	500	Yes	Yes	Yes	128	Yes	No	3/2	3/2	No	No	33x44x24	$2,499
OPTONICA	20NL10	T	20	No	–	15	1	400	Yes	No	Yes	209	No	No	2/-	2/-	Yes	No	18x15x18	$449
OPTONICA	20NL20	T	20	Yes	–	15	2	400	Yes	No	Yes	209	Yes	No	2/-	2/-	Yes	No	18x15x19	$549
OPTONICA	27NL20	T	27	Yes	–	35	2	600	Yes	Yes	Yes	209	Yes	No	2/-	2/-	Yes	No	24x25x19	$899
OPTONICA	27NL30	T	27	Yes	D	13	4	600	Yes	Yes	Yes	209	No	No	3/-	2/1	Yes	No	24x25x19	$1,149
OPTONICA	31ND98	T	31	Yes	D	10	4	700	Yes	Yes	Yes	209	Yes	No	3/-	2/-	Yes	No	28x33x22	$2,499
OPTONICA	35NL30	T	35	Yes	D	135	4	700	Yes	Yes	Yes	209	Yes	No	3/-	2/-	Yes	No	35x36x24	$3,199
PANASONIC	CTK-2052R	T	20	Yes	NA	15	1	330	Yes	Yes	Yes	155	No	No	1/-	1/-	No	No	18x20x19	NA
PANASONIC	CTK-2053R	T	20	Yes	NA	15	1	330	Yes	Yes	Yes	155	No	No	1/-	1/-	No	No	18x20x19	NA
PANASONIC	CTK-2061S	T	20	Yes	NA	2	4	NA	Yes	Yes	Yes	155	Yes	No	1/-	1/1	No	No	NA	NA

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MONITOR/RECEIVERS

MANUFACTURER	MODEL NO.	STYLE (Console or Table)	SCREEN SIZE (in inches)	MTS	SURROUND (Dolby or Spatial)	AMPLIFIER POWER (watts per channel)	NO. SPEAKER ELEMENTS (1 thru 6)	HORIZONTAL RESOLUTION	COMB FILTER	ON-SCREEN MENUS	ON-SCREEN CHANNEL/TIME	NO. CHANNELS	S-VIDEO INPUT	RGB INPUT	NO. VIDEO INPUTS/OUTPUTS	NO. AUDIO INPUT/OUTPUT SETS	DIGITAL SIGNAL PROCESSING	PICTURE-IN-PICTURE	DIMENSIONS (HxWxD, to the nearest inch)	PRICE
PANASONIC	CTK-2063S	T	20	Yes	–	2	4	400	Yes	Yes	Yes	155	Yes	No	1/-	1/1	No	No	18x20x20	**$530**
PANASONIC	CTK-2073S	T	20	Yes	–	2	4	NA	Yes	Yes	Yes	155	Yes	No	1/1	1/1	No	No	NA	**NA**
PANASONIC	CTK-2085S	T	20	Yes	–	NA	4	NA	No	No	No	155	Yes	No	1/1	1/1	No	No	NA	**NA**
PANASONIC	CTK-2090S	T	20	Yes	S	7	4	560	Yes	Yes	Yes	155	Yes	No	1/1	1/2	No	No	19x24x15	**NA**
PANASONIC	CTK-2780S	T	27	Yes	–	NA	4	NA	Yes	Yes	Yes	155	Yes	No	1/1	1/1	No	No	NA	**NA**
PANASONIC	CTK-2790S	T	27	Yes	S	7	4	560	No	Yes	Yes	155	Yes	No	1/1	1/2	No	No	23x30x19	**NA**
PANASONIC	CTK-2794S	C	27	Yes	S	7	4	560	Yes	Yes	Yes	155	Yes	No	1/1	1/2	No	No	37x30x20	**NA**
PANASONIC	CTK-2796S	C	27	Yes	S	7	4	560	Yes	Yes	Yes	155	Yes	No	1/1	1/2	No	No	37x30x20	**NA**
PANASONIC	CTK-2798S	C	27	Yes	S	7	4	560	Yes	Yes	Yes	155	Yes	No	1/1	1/2	No	No	NA	**NA**
PANASONIC	CTK-3180S	T	31	Yes	S	2	4	500	Yes	Yes	Yes	155	Yes	No	1/1	1/2	No	No	NA	**NA**
PANASONIC	CTK-3187S	C	31	Yes	S	2	4	500	Yes	No	No	155	Yes	No	1/1	1/2	No	No	41x35x27	**NA**
PANASONIC	CTK-3190S	T	31	Yes	D	7	4	560	Yes	Yes	Yes	155	Yes	No	1/1	1/2	No	No	28x36x22	**$2,500**
PANASONIC	CTK-3198S	C	31	Yes	S	7	4	560	Yes	Yes	Yes	155	Yes	No	1/1	1/2	No	No	38x45x22	**NA**
PHILCO	R4972CWA	T	25	Yes	–	4	2	330	No	Yes	Yes	178	No	No	1/-	2/-	No	No	21x25x20	**$549**
PHILCO	R5173CWA	T	27	Yes	S	4	2	330	No	Yes	Yes	178	No	No	1/-	2/-	No	No	23x26x20	**$699**
PHILCO	R5185CWA	T	27	Yes	–	4	2	425	Yes	Yes	Yes	178	Yes	No	1/-	2/-	No	No	23x26x20	**$799**
PHILCO	R7083CAK	C	27	Yes	–	4	2	425	No	Yes	Yes	178	Yes	No	1/-	1/-	No	No	29x36x17	**$749**
PHILCO	R7183CAK	C	27	Yes	–	4	2	425	Yes	Yes	Yes	178	Yes	No	1/1	2/-	No	No	30x42x17	**$849**
PHILCO	R7285CAK	C	27	Yes	S	4	2	425	No	Yes	Yes	178	Yes	No	1/1	2/2	No	Yes	29x44x17	**$999**
PHILCO	R7585CAL	C	31	Yes	S	10	2	450	Yes	Yes	Yes	178	Yes	No	1/1	2/2	No	Yes	37x35x21	**$1,999**
PHILIPS	20J160SB	T	20	Yes	–	5	2	400	Yes	Yes	Yes	178	Yes	No	2/1	2/1	No	No	18x20x19	**$469**
PHILIPS	20J170SB	T	20	Yes	–	5	2	450	Yes	Yes	Yes	178	Yes	No	2/1	2/1	No	Yes	18x26x19	**$529**
PHILIPS	27H325SB	C	27	Yes	–	10	4	450	Yes	Yes	Yes	178	No	No	3/1	1/1	No	No	45x29x19	**$1,300**
PHILIPS	27H326SB	T	27	Yes	–	10	4	450	Yes	Yes	Yes	178	No	No	3/1	1/1	No	No	30x30x19	**$1,300**
PHILIPS	27J231SB	T	27	Yes	–	5	2	450	Yes	Yes	Yes	178	Yes	No	2/1	2/1	No	No	23x25x19	**$769**
PHILIPS	27J233SB	T	27	Yes	S	5	2	450	Yes	Yes	Yes	178	Yes	No	2/1	2/1	No	Yes	23x25x19	**$899**
PHILIPS	27J245SB	T	27	Yes	S	5	2	525	Yes	Yes	Yes	178	Yes	No	3/1	3/1	No	Yes	23x25x19	**$1,500**
PHILIPS	27J340SA	C	27	Yes	S	5	2	450	Yes	Yes	Yes	178	Yes	No	3/1	3/1	No	Yes	29x43x20	**$1,149**
PHILIPS	31H331SB	C	31	Yes	–	10	4	500	Yes	Yes	Yes	178	No	No	3/1	1/1	No	No	40x35x22	**$2,300**
PHILIPS	31J368SA	C	31	Yes	S	5	2	450	Yes	Yes	Yes	178	Yes	No	3/1	3/1	No	Yes	39x34x21	**$2,099**
PHILIPS	31J460SA	C	31	Yes	S	10	4	525	Yes	Yes	Yes	178	Yes	No	3/1	3/1	No	Yes	37x34x22	**$2,600**
PIONEER	SD-2600	T	26	Yes	–	5	2	560	Yes	Yes	Yes	125	Yes	No	2/2	2/2	No	No	24x26x20	**$1,000**
PIONEER	SD-2601	T	26	Yes	–	5	2	560	Yes	Yes	Yes	139	Yes	No	3/2	3/3	No	No	23x27x20	**$1,200**
PROTON	VM-210	T	20	Yes	–	3	2	400	Yes	No	No	139**	No	Yes	2/2	2/2	No	No	20x21x20	**$649**
PROTON	VM-290	T	27	Yes	–	3	2	400	Yes	No	No	139**	No	Yes	2/2	2/2	No	No	24x28x19	**$1,099**
PROTON	VT-210	C	20	Yes	–	3	2	400	No	No	Yes	139	No	Yes	3/3	3/3	No	No	20x21x19	**$899**
PROTON	VT-290	C	27	Yes	–	3	2	400	Yes	No	Yes	139	No	Yes	3/3	3/3	No	No	24x28x19	**$1,349**
QUASAR	TL9839CP	C	25	No	–	NA	2	500	Yes	Yes	Yes	106	Yes	No	1/-	1/-	No	No	30x49x22	**$739**
QUASAR	TL9960AP	C	26	Yes	–	NA	2	400	Yes	No	No	155	No	No	1/1	1/1	No	No	30x39x18	**$770**
QUASAR	TL9971CK	C	27	Yes	–	NA	2	500	Yes	Yes	Yes	155	Yes	No	1/-	1/-	No	No	31x40x22	**$929**
QUASAR	TL9978CK	C	27	Yes	–	2	2	550	Yes	Yes	Yes	155	Yes	No	1/-	1/-	No	No	30x44x22	**$929**
QUASAR	TL9982CW	C	27	Yes	S	2	4	550	Yes	Yes	Yes	155	Yes	No	1/-	1/1	No	No	30x46x22	**$999**
QUASAR	TL9985CD	C	27	Yes	S	2	4	550	Yes	Yes	Yes	155	Yes	No	1/-	1/1	No	No	35x48x22	**$999**
QUASAR	TL9988CP	C	27	Yes	S	2	4	550	Yes	Yes	Yes	155	Yes	No	1/1	1/1	No	No	33x45x22	**$999**
QUASAR	TL9991CK	C	31	Yes	S	7	4	650	Yes	Yes	Yes	155	Yes	No	2/2	2/2	No	No	35x46x22	**$2,350**
QUASAR	TL9998CK	C	31	Yes	S	7	4	650	Yes	Yes	Yes	155	Yes	No	2/2	2/2	No	No	33x49x22	**$2,350**
QUASAR	TS990CK	C	31	Yes	S	2	4	600	Yes	Yes	Yes	155	Yes	No	1/1	1/1	No	No	40x33x21	**$2,250**
QUASAR	TT6237CE	T	20	Yes	–	2	4	500	Yes	Yes	Yes	155	Yes	No	1/-	1/1	No	No	19x20x20	**$539**
QUASAR	TT6288CE	T	20	Yes	–	2	2	500	Yes	Yes	Yes	155	Yes	No	1/-	1/1	No	No	18x20x16	**$569**
QUASAR	TT9901CE	T	27	Yes	S	2	4	550	Yes	Yes	Yes	155	Yes	No	1/-	1/1	No	No	24x27x20	**$859**
QUASAR	TU9811CU	C	25	No	–	NA	1	500	Yes	Yes	Yes	106	Yes	No	1/-	1/1	No	No	30x32x21	**$619**

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MONITOR/RECEIVERS

MANUFACTURER	MODEL NO.	STYLE (Console or Table)	SCREEN SIZE (in inches)	MTS	SURROUND (Dolby or Spatial)	AMPLIFIER POWER (watts per channel)	NO. SPEAKER ELEMENTS (1 thru 6)	HORIZONTAL RESOLUTION	COMB FILTER	ON-SCREEN MENUS	ON-SCREEN CHANNEL/TIME	NO. CHANNELS	S-VIDEO INPUT	RGB INPUT	NO. VIDEO INPUTS/OUTPUTS	NO. AUDIO INPUT/OUTPUT SETS	DIGITAL SIGNAL PROCESSING	PICTURE-IN-PICTURE	DIMENSIONS (HxWxD, to the nearest inch)	PRICE
QUASAR	TU9818CP	C	25	No	–	NA	1	500	Yes	Yes	Yes	106	Yes	No	1/-	1/-	No	No	31x35x22	**$679**
QUASAR	TU9880CW	C	27	No	–	NA	1	500	Yes	Yes	Yes	155	Yes	No	1/-	1/-	No	No	32x30x22	**$719**
QUASAR	TU9952AU	C	26	Yes	–	2	2	400	Yes	No	No	155	No	No	1/1	1/1	No	No	32x29x18	**$750**
RADIO SHACK	16-260	T	19	No	–	NA	NA	320	Yes	No	No	110	No	No	1/1	1/1	No	No	20x19x19	**$399**
RCA	F26100AK	T	26	Yes	–	1	2	560	Yes	Yes	Yes	147	Yes	No	2/-	2/2	No	No	24x26x20	**$659**
RCA	F26101NG	T	26	Yes	–	1	2	560	Yes	Yes	Yes	147	Yes	No	2/-	2/2	No	No	24x26x20	**$659**
RCA	F27100AK	T	27	Yes	–	5	4	560	Yes	Yes	Yes	139	Yes	No	3/2	3/3	No	No	23x27x18	**$769**
RCA	F27101MM	T	27	Yes	–	5	4	560	Yes	Yes	Yes	139	Yes	No	3/2	3/3	No	No	23x27x18	**$769**
RCA	F27122TN	T	27	Yes	–	5	4	560	Yes	Yes	Yes	139	Yes	No	3/2	3/3	No	No	23x29x19	**$879**
RCA	F27123SB	T	27	Yes	–	5	4	560	Yes	Yes	Yes	139	Yes	No	3/2	3/3	No	No	23x29x19	**$879**
RCA	F31200BA	T	31	Yes	–	5	4	560	Yes	Yes	Yes	149	Yes	No	2/-	2/2	No	No	28x31x22	**$2,299**
RCA	G26265TK	C	26	Yes	–	1	2	560	Yes	Yes	Yes	147	Yes	No	1/-	1/-	No	No	34x40x20	**$659**
RCA	G26269HP	C	26	Yes	–	1	2	560	Yes	Yes	Yes	147	Yes	No	1/-	1/-	No	No	31x41x20	**$659**
RCA	G26331TN	C	26	Yes	–	5	2	560	Yes	Yes	Yes	139	No	No	2/-	2/2	No	No	29x40x19	**$769**
RCA	G26335TK	C	26	Yes	–	5	2	560	Yes	Yes	Yes	139	No	No	2/-	2/2	No	No	32x43x19	**$769**
RCA	G26339HP	C	26	Yes	–	5	2	560	Yes	Yes	Yes	139	No	No	2/-	2/2	No	No	30x44x20	**$769**
RCA	G27130TN	C	27	Yes	–	5	2	560	Yes	Yes	Yes	139	Yes	No	2/-	2/2	No	No	31x32x18	**$899**
RCA	G27140TN	C	27	Yes	–	5	4	560	Yes	Yes	Yes	139	Yes	No	3/1	3/2	No	No	33x31x18	**$979**
RCA	G27149TK	C	27	Yes	–	5	4	560	Yes	Yes	Yes	139	Yes	No	3/1	3/2	No	No	30x40x20	**$1,049**
RCA	G27250CP	C	27	Yes	–	5	4	560	Yes	Yes	Yes	139	Yes	No	3/1	3/2	No	No	30x44x20	**$1,099**
RCA	G27251TN	C	27	Yes	–	5	4	560	Yes	Yes	Yes	139	Yes	No	3/1	3/2	No	No	32x50x19	**$1,099**
RCA	G27255NP	C	27	Yes	–	5	4	560	Yes	Yes	Yes	139	Yes	No	3/2	3/3	No	No	32x47x20	**$1,099**
RCA	G27259HP	C	27	Yes	–	5	4	560	Yes	Yes	Yes	139	Yes	No	3/2	3/3	No	No	31x46x20	**$1,099**
RCA	G27340CK	C	27	Yes	–	5	4	560	Yes	Yes	Yes	139	Yes	No	3/2	3/3	No	No	30x43x19	**$1,099**
RCA	G27350CP	C	27	Yes	–	5	4	560	Yes	Yes	Yes	139	Yes	No	3/2	3/3	No	No	30x49x19	**$1,099**
RCA	G31100	C	31	Yes	–	5	4	600	Yes	Yes	Yes	149	Yes	No	2/1	2/1	No	No	37x35x23	**$2,499**
RCA	G31150	C	31	Yes	–	5	4	600	Yes	Yes	Yes	149	Yes	No	2/1	2/1	No	No	34x43x23	**$2,499**
SAMSUNG	TC2050S	T	20	Yes	–	3	2	330	Yes	Yes	Yes	139	No	No	1/1	1/1	No	No	11x20x20	**$550**
SAMSUNG	TC2540S	T	25	Yes	–	5	2	330	Yes	Yes	Yes	139	No	No	1/1	1/1	No	No	19x25x19	**$650**
SAMSUNG	TC2650S	T	26	Yes	–	3	2	330	Yes	Yes	Yes	139	No	No	1/1	1/1	No	No	24x26x20	**$750**
SANYO	91C1000	T	19	Yes	–	2	2	400	No	Yes	Yes	119	No	No	1/-	1/1	No	No	20x20x20	**$450**
SANYO	AVM220	T	20	Yes	–	2	2	380	No	Yes	Yes	181	No	No	2/1	2/2	No	No	20x21x20	**$500**
SANYO	AVM265W	T	25	Yes	–	35	2	500	Yes	No	No	140	No	No	1/1	1/1	No	No	24x25x21	**$650**
SANYO	AVM268	T	25	Yes	–	35	2	400	No	No	No	140	No	No	1/2	1/2	No	No	24x25x19	**$650**
SANYO	AVM275W	T	26	Yes	–	35	2	500	No	Yes	Yes	181	No	No	2/1	1/2	No	No	24x27x26	**$750**
SANYO	AVM278	T	26	Yes	–	35	2	500	No	Yes	Yes	181	No	No	2/1	1/2	No	No	24x27x22	**$750**
SANYO	AVM280	T	27	Yes	–	35	2	500	No	Yes	Yes	181	Yes	No	2/1	1/2	No	No	NA	**NA**
SANYO	AVM350	C	35	Yes	–	75	4	560	NA	Yes	Yes	181	No	No	3/1	3/3	No	No	46x39x25	**$3,000**
SANYO	AVM355	C	35	Yes	–	75	4	560	No	Yes	Yes	181	No	No	3/1	3/2	No	No	44x39x23	**$3,000**
SCOTT	HTS2700A	T	27	Yes	–	5	2	500	Yes	No	Yes	139	Yes	No	1/1	1/1	No	No	17x27x25	**$900**
SCOTT	HTS2700D	T	27	Yes	–	25	2	500	Yes	No	Yes	139	Yes	No	1/1	1/1	No	No	17x27x25	**$1,000**
SEARS	42352	T	20	Yes	–	3	2	400	NA	No	No	119	No	No	1/1	1/1	No	No	20x21x20	**$500**
SEARS	42452	T	20	Yes	–	3	2	400	NA	No	No	119	No	No	1/1	1/1	No	No	20x26x19	**$500**
SEARS	42702	T	20	Yes	–	3	4	560	NA	No	No	181	No	No	3/3	3/3	No	No	21x20x21	**$650**
SEARS	42902	T	26	Yes	–	35	2	530	NA	No	No	140	No	No	1/1	1/1	No	No	24x27x22	**$750**
SEARS	42953	T	27	Yes	–	5	4	530	NA	No	Yes	181	No	No	3/1	3/2	No	No	25x27x20	**$1,000**
SHARP	20NV97	T	20	Yes	–	15	2	400	Yes	No	No	140	Yes	No	1/1	1/1	No	No	29x22x23	**$800**
SONY	KV-8AD10	T	8	No	–	NA	1	350	No	No	*	68	No	No	1/-	1/-	No	No	9x9x12	**$450**
SONY	KV-20HFR	T	20	Yes	–	NA	4	450	Yes	No	Yes	181	No	No	3/1	3/2	No	No	18x27x19	**$1,000**
SONY	KV-20TX10	T	20	Yes	–	NA	4	450	Yes	No	Yes	181	No	No	1/-	1/1	No	No	19x26x19	**$650**
SONY	KV-27AVR	C	27	Yes	S†	30	6	450	Yes	Yes	Yes	181	No	No	3/1	3/1	No	No	33x51x21	**$2,100**

*All specifications are manufacturer's data, not APEL test measurements. *Channel only. †Includes built-in FM tuner.*

MONITOR/RECEIVERS

MANUFACTURER	MODEL NO.	STYLE (Console or Table)	SCREEN SIZE (in inches)	MTS	SURROUND (Dolby or Spatial)	AMPLIFIER POWER (watts per channel)	NO. SPEAKER ELEMENTS (1 thru 6)	HORIZONTAL RESOLUTION	COMB FILTER	ON-SCREEN MENUS	ON-SCREEN CHANNEL/TIME	NO. CHANNELS	S-VIDEO INPUT	RGB INPUT	NO. VIDEO INPUTS/OUTPUTS	NO. AUDIO INPUT/OUTPUT SETS	DIGITAL SIGNAL PROCESSING	PICTURE-IN-PICTURE	DIMENSIONS (HxWxD, to the nearest inch)	PRICE
SONY	KV-27DS1	C	27	Yes	–	NA	2	450	Yes	No	Yes	181	No	No	1/-	1/1	No	No	29x40x23	**$1,150**
SONY	KV-27DS2	C	27	Yes	–	NA	2	450	Yes	No	Yes	181	No	No	1/-	1/1	No	No	30x41x22	**$1,000**
SONY	KV-27DS20	C	27	Yes	–	NA	2	450	Yes	No	Yes	181	No	No	1/-	1/1	No	No	31x42x24	**$1,150**
SONY	KV-27HFR	T	27	Yes	–	7	4	450	Yes	No	Yes	181	No	No	3/1	3/2	No	No	23x35x20	**$1,250**
SONY	KV-27SXR10	T	27	Yes	S	7	4	560	Yes	Yes	Yes	181	Yes	No	3/1	3/2	No	No	23x31x21	**$1,350**
SONY	KV-27TS20	T	27	Yes	–	NA	2	450	Yes	No	Yes	181	No	No	1/-	1/1	No	No	26x27x21	**$950**
SONY	KV-27TX10	T	27	Yes	–	NA	4	450	Yes	No	Yes	181	No	No	2/-	2/1	No	No	22x31x20	**$1,050**
SONY	KV-27TX20	T	27	Yes	–	NA	4	450	Yes	No	Yes	181	No	No	2/-	2/1	No	Yes	23x31x20	**$1,500**
SONY	KV-32CX10	C	32	Yes	S	NA	4	600	Yes	Yes	Yes	181	Yes	No	3/1	3/2	No	No	34x50x25	**$3,300**
SONY	KV-32SXR10	T	32	Yes	S	NA	4	600	Yes	Yes	Yes	181	Yes	No	3/1	3/2	No	No	26x36x22	**$2,700**
SONY	KV-1380R	T	13	Yes	–	NA	2	NA	Yes	No	Yes	181	No	No	1/-	1/1	No	No	14x18x16	**$480**
SONY	KV-2783R	C	27	Yes	–	NA	4	450	Yes	Yes	Yes	181	No	No	3/1	3/1	No	No	30x41x21	**$1,300**
SONY	KV-2785R	C	27	Yes	–	NA	4	450	Yes	Yes	Yes	181	No	No	3/1	3/1	No	Yes	30x41x21	**$1,600**
SONY	KV-2786R	C	27	Yes	–	NA	3	450	Yes	Yes	Yes	181	No	No	3/1	3/1	No	Yes	37x33x22	**$1,700**
SONY	XBR-Pro	T	25	Yes	–	15	2	560	Yes	No	No	181**	Yes	Yes	3/2	3/2	No	No	20x26x20	**$2,500**
SYLVANIA	RCJ320WA	T	25	Yes	–	NA	2	450	No	Yes	Yes	178	No	No	1/-	2/-	No	No	21x25x20	**NA**
SYLVANIA	RPJ510AK	C	27	Yes	–	10	2	450	No	Yes	Yes	178	No	No	1/-	2/-	No	No	29x37x17	**NA**
SYLVANIA	RPJ516PE	C	27	Yes	–	10	2	450	No	Yes	Yes	178	No	No	1/-	2/-	No	No	30x39x18	**NA**
SYLVANIA	RPJ540AK	C	27	Yes	–	NA	2	450	Yes	Yes	Yes	178	Yes	No	1/1	2/2	No	No	32x30x17	**NA**
SYLVANIA	RPJ546PE	C	27	Yes	–	NA	2	450	Yes	Yes	Yes	178	Yes	No	1/1	2/2	No	No	30x43x18	**NA**
SYLVANIA	RPJ590AK	C	27	Yes	S	NA	2	450	Yes	Yes	Yes	178	Yes	No	1/1	2/2	No	Yes	29x46x18	**NA**
SYLVANIA	RPJ598PE	C	27	Yes	S	NA	2	450	Yes	Yes	Yes	178	Yes	No	1/1	2/2	No	Yes	30x49x18	**NA**
SYLVANIA	RPJ700WA	T	27	Yes	–	NA	2	450	No	Yes	Yes	178	No	No	1/-	2/-	No	No	23x26x19	**NA**
SYLVANIA	RPJ710CH	T	27	Yes	–	NA	2	450	Yes	Yes	Yes	178	Yes	No	1/1	2/2	No	No	23x26x19	**NA**
SYLVANIA	RPJ720AK	T	27	Yes	S	NA	4	450	Yes	Yes	Yes	178	Yes	No	1/1	2/2	No	Yes	23x36x19	**NA**
SYLVANIA	RPJ801AK	C	31	Yes	S	10	2	450	Yes	Yes	Yes	178	Yes	No	1/1	2/2	No	Yes	38x36x22	**NA**
SYMPHONIC	HV210S	T	20	Yes	–	3	2	320	Yes	No	Yes	139	No	No	1/1	2/2	No	No	19x25x19	**$499**
SYMPHONIC	SV209S	T	20	Yes	–	3	2	320	Yes	No	Yes	139	No	No	1/1	2/2	No	No	19x19x19	**$489**
SYMPHONIC	SV270	T	27	Yes	–	3	2	400	Yes	Yes	Yes	155	Yes	No	2/1	2/1	No	No	23x27x19	**$749**
TATUNG	26CFD	C	26	Yes	–	5	2	375	Yes	Yes	Yes	133	Yes	No	1/-	1/-	No	No	30x37x21	**$899**
TATUNG	26CMFT	T	26	Yes	–	5	2	375	Yes	Yes	Yes	133	Yes	No	1/-	1/-	No	No	24x26x21	**$799**
TATUNG	2010CPX	T	20	Yes	–	5	4	500	Yes	Yes	Yes	141	Yes	No	1/1	1/1	No	No	19x20x19	**$699**
TATUNG	2020CPX	T	20	Yes	–	5	4	500	Yes	Yes	Yes	139	Yes	No	1/1	1/1	No	No	19x20x21	**$799**
TATUNG	2710CPX	T	27	Yes	–	5	4	500	Yes	Yes	Yes	139	No	No	2/1	2/1	No	No	24x27x21	**$999**
TATUNG	2720CPX	T	27	Yes	–	5	2	560	Yes	Yes	Yes	139	Yes	No	1/1	1/1	No	No	24x27x21	**$1,299**
TATUNG	2760CPX	C	27	Yes	–	5	4	560	Yes	Yes	Yes	139	Yes	No	1/1	1/1	No	No	34x28x18	**$1,399**
TATUNG	2770CPX	T	27	Yes	–	5	4	560	Yes	Yes	Yes	139	Yes	No	1/1	1/1	No	No	34x28x18	**$1,399**
TATUNG	2775CPX	C	27	Yes	–	5	2	560	Yes	Yes	Yes	139	Yes	No	1/1	1/1	No	No	39x28x18	**$1,499**
TATUNG	3010CPX	T	30	Yes	–	5	4	500	Yes	Yes	Yes	141	Yes	No	1/1	1/1	No	No	28x30x22	**$2,299**
TEKNIKA	T2687	T	26	Yes	–	5	2	500	Yes	Yes	Yes	140	Yes	No	3/2	2/2	No	No	24x26x20	**$799**
TERA	629A	T	27	Yes	–	25	6	400	Yes	Yes	Yes	NA	Yes	Yes	3/3	3/3	No	No	26x37x19	**$1,950**
TERA	629C	T	27	Yes	–	10	6	400	Yes	Yes	Yes	NA	Yes	Yes	3/3	3/3	No	No	26x28x19	**$1,650**
TOSHIBA	CF2028	T	20	No	–	1	1	275	No	No	No	122	No	No	1/-	1/-	No	No	18x19x18	**$470**
TOSHIBA	CF2048	T	20	Yes	–	5	2	275	No	Yes	Yes	122	No	No	1/-	1/-	No	No	18x24x18	**$570**
TOSHIBA	CF2628	T	26	No	–	3	1	400	Yes	Yes	Yes	122	No	No	1/-	1/-	No	No	23x25x21	**$720**
TOSHIBA	CF2648	T	26	Yes	–	5	2	400	Yes	Yes	Yes	122	No	No	1/-	1/-	No	No	23x25x21	**$850**
TOSHIBA	CF2758	C	27	Yes	–	5	2	400	Yes	Yes	Yes	122	No	No	1/-	1/-	No	No	30x43x23	**NA**
TOSHIBA	CF2768	C	27	Yes	–	65	4	520	Yes	Yes	Yes	139	Yes	No	1/-	1/-	No	No	30x43x22	**NA**
TOSHIBA	CF3048	C	30	Yes	–	5	4	600	Yes	Yes	Yes	139	Yes	No	1/-	1/-	No	No	28x29x22	**NA**
TOSHIBA	CF3078	C	30	Yes	–	5	4	600	Yes	Yes	Yes	139	Yes	No	1/-	1/-	No	No	38x31x23	**NA**
TOSHIBA	CX2068	T	20	No	–	3	1	400	Yes	No	No	139	Yes	No	1/-	1/-	No	No	18x20x18	**NA**

*All specifications are manufacturer's data, not APEL test measurements. **Monitor only, requires tuner.*

MONITOR/RECEIVERS

MANUFACTURER	MODEL NO.	STYLE (Console or Table)	SCREEN SIZE (in inches)	MTS	SURROUND (Dolby or Spatial)	AMPLIFIER POWER (wpc)	NO. SPEAKER ELEMENTS	HORIZONTAL RESOLUTION	COMB FILTER	ON-SCREEN MENUS	ON-SCREEN CHANNEL/TIME	NO. CHANNELS	S-VIDEO INPUT	RGB INPUT	NO. VIDEO INPUTS/OUTPUTS	NO. AUDIO INPUT/OUTPUT SETS	DIGITAL SIGNAL PROCESSING	PICTURE-IN-PICTURE	DIMENSIONS (HxWxD, to the nearest inch)	PRICE
TOSHIBA	CX2078	T	20	Yes	–	5	2	400	Yes	Yes	Yes	139	Yes	No	1/-	1/-	No	No	18x24x18	**$640**
TOSHIBA	CX2668	T	26	Yes	–	5	2	400	Yes	No	No	139	Yes	No	1/-	1/-	No	No	23x25x21	**NA**
TOSHIBA	CX2778	T	27	Yes	–	5	2	520	Yes	Yes	Yes	139	Yes	No	1/-	1/-	No	No	23x31x20	**$1,000**
TOSHIBA	CX2788	C	27	Yes	S	7	5	520	Yes	Yes	Yes	181	Yes	No	2/-	2/-	No	No	36x32x23	**$1,800**
TOSHIBA	CX3088	C	30	Yes	S	7	3	600	Yes	Yes	Yes	181	Yes	No	2/-	2/-	No	No	39x30x22	**$2,800**
TOSHIBA	CZ2898	T	28	Yes	–	7	3	600	Yes	Yes	Yes	181	Yes	No	3/1	3/1	Yes	Yes	23x25x20	**NA**
YAMAHA	YM-965S	T	26	Yes	–	25	2	560	Yes	No	Yes	142	Yes	No	2/2	2/3	No	No	26x25x20	**$899**
ZENITH	SE2033Y	T	20	Yes	–	2	2	NA	Yes	No	Yes	178	Yes	No	2/1	1/1	No	No	19x21x19	**$500**
ZENITH	SE2035H	T	20	Yes	–	10	2	NA	Yes	Yes	Yes	178	Yes	Yes	3/-	1/1	Yes	No	17x28x19	**$680**
ZENITH	SE2593W	T	25	Yes	–	2	2	NA	Yes	No	Yes	178	Yes	No	2/1	1/1	No	No	22x25x20	**$630**
ZENITH	SE2593Y	T	25	Yes	–	2	2	NA	Yes	No	Yes	178	Yes	No	2/1	1/1	No	No	22x25x20	**$650**
ZENITH	SE2721H	C	27	Yes	–	10	4	450	Yes	No	Yes	178	Yes	No	2/1	1/1	No	No	40x33x20	**$949**
ZENITH	SE2725R	C	27	Yes	–	10	4	450	Yes	No	Yes	178	Yes	No	2/1	1/1	No	No	32x42x21	**$899**
ZENITH	SE2727H	C	27	Yes	–	10	4	450	Yes	No	Yes	178	Yes	No	2/1	1/1	No	No	29x42x20	**$949**
ZENITH	SE2733H	C	27	Yes	–	10	4	450	Yes	Yes	Yes	178	Yes	Yes	3/-	1/1	Yes	Yes	29x41x21	**$1,199**
ZENITH	SE2735P	C	27	Yes	–	10	4	480	Yes	Yes	Yes	178	Yes	Yes	3/-	1/1	Yes	Yes	32x44x22	**$1,199**
ZENITH	SE2791W	T	27	Yes	–	10	2	480	Yes	Yes	Yes	178	Yes	Yes	3/-	1/1	Yes	No	24x27x20	**$829**
ZENITH	SE2795W	T	27	Yes	–	10	2	480	Yes	Yes	Yes	178	Yes	Yes	3/-	1/1	Yes	Yes	24x27x20	**$929**
ZENITH	SE2799Y	T	27	Yes	–	10	2	450	Yes	No	Yes	178	Yes	No	2/1	1/1	No	No	24x26x20	**$729**
ZENITH	SE3133H	C	31	Yes	–	10	3	480	Yes	Yes	Yes	178	Yes	Yes	3/1	3/1	Yes	Yes	36x31x20	**$1,895**
ZENITH	SE3191H	T	31	Yes	–	10	5	560	Yes	Yes	Yes	178	Yes	Yes	3/1	3/1	Yes	Yes	30x31x21	**$2,395**
ZENITH	SE3535H	C	35	Yes	–	10	5	480	Yes	Yes	Yes	178	Yes	Yes	3/1	3/1	Yes	Yes	37x42x25	**$3,395**
ZENITH	ZB2771H	C	27	Yes	–	10	3††	480	Yes	Yes	Yes	178	Yes	Yes	3/1	3/1	Yes	Yes	32x42x21	**$1,595**
ZENITH	ZB2777H	C	27	Yes	–	10	3††	480	Yes	Yes	Yes	178	Yes	Yes	3/1	3/1	Yes	Yes	36x31x20	**$1,895**
ZENITH	ZB2797P	T	27	Yes	–	10	3††	480	Yes	Yes	Yes	178	Yes	Yes	3/-	1/1	Yes	Yes	26x27x20	**$1,495**
ZENITH	ZB2797Y	T	27	Yes	–	10	3††	480	Yes	Yes	Yes	178	Yes	Yes	3/-	1/1	Yes	Yes	25x27x20	**$1,495**
ZENITH	ZB3193H	T	31	Yes	–	101	3††	560	Yes	Yes	Yes	178	Yes	Yes	3/1	3/1	Yes	Yes	30x31x21	**$2,795**

All data specifications are manufacturer's data, not APEL test measurements. ††Sound by Bose.

REAR PROJECTION

MANUFACTURER	MODEL NO.	SCREEN SIZE (in inches)	MTS	SURROUND (Dolby or Spatial)	AMPLIFIER POWER (wpc)	NO. SPEAKER ELEMENTS	SPEAKER TERMINAL SETS	VIEWING ANGLE (degrees)	PEAK BRIGHTNESS (footlamberts)	ON-SCREEN MENUS	ON-SCREEN CHANNEL/TIME	NO. CHANNELS	S-VIDEO INPUT	RGB INPUT	NO. VIDEO INPUTS/OUTPUTS	NO. AUDIO INPUT/OUTPUT SETS	DIGITAL SIGNAL PROCESSING	PICTURE-IN-PICTURE	DIMENSIONS (HxWxD, to the nearest inch)	PRICE
FISHER	PT-800A	40	Yes	–	7.5	2	1	120	NA	Yes	Yes	181	No	No	3/1	3/1	No	No	46x39x23	**$2,400**
GE	46GW700C	46	Yes	–	5	2	–	130	325	Yes	Yes	147	No	No	1/-	1/1	No	No	44x38x21	**$1,999**
HITACHI	CT-4580	45	Yes	S	10	2	1	55	330	Yes	Yes	181	Yes	No	2/1	2/1	No	No	45x41x23	**$2,499**
HITACHI	CT-5075	50	Yes	–	10	4	1	55	270	Yes	Yes	181	Yes	No	2/1	2/1	Yes	No	48x45x27	**$3,500**
HITACHI	CT-5081K	50	Yes	–	10	4	1	55	270	Yes	Yes	181	Yes	No	2/1	2/1	No	No	48x44x27	**$2,999**
HITACHI	CT-5085K	50	Yes	–	10	4	1	55	270	Yes	Yes	181	Yes	No	2/1	2/1	No	Yes	48x45x25	**$3,299**
HITACHI	CT-5582K	55	Yes	S	10	4	1	55	220	Yes	Yes	181	Yes	No	2/1	2/1	No	No	52x49x28	**$3,499**
MAGNAVOX	RJ8510AK	41	Yes	–	NA	2	–	160	400	Yes	Yes	178	Yes	No	2/1	2/1	No	No	50x44x26	**$2,299**
MAGNAVOX	RJ8530AK	46	Yes	–	NA	2	–	160	350	Yes	Yes	178	Yes	No	2/1	2/1	No	No	52x48x29	**$2,499**
MAGNAVOX	RJ8540AK	46	Yes	S	10	2	–	160	500	Yes	Yes	178	Yes	No	2/1	2/1	No	Yes	46x39x23	**$2,799**
MAGNAVOX	RJ8550AK	52	Yes	S	10	2	–	160	400	Yes	Yes	178	Yes	No	2/1	2/1	No	Yes	49x43x26	**$2,999**
MITSUBISHI	VS-414RS	40	Yes	–	10	2	1	120	460	Yes	Yes	181	Yes	No	3/2	3/2	No	No	48x38x27	**$2,399**
MITSUBISHI	VS-466RS	45	Yes	–	10	2	1	120	360	Yes	Yes	181	Yes	No	3/2	3/2	No	No	50x42x28	**$2,799**
MITSUBISHI	VS-467RS	45	Yes	–	10	2	1	120	360	Yes	Yes	181	Yes	No	3/2	3/2	No	No	48x39x29	**$2,799**

All specifications are manufacturer's data, not APEL test measurements.

REAR PROJECTION

MANUFACTURER	MODEL NO.	SCREEN SIZE (in inches)	MTS	SURROUND (Dolby or Spatial)	AMPLIFIER POWER (wpc)	NO. SPEAKER ELEMENTS	SPEAKER TERMINAL SETS	VIEWING ANGLE (degrees)	PEAK BRIGHTNESS (footlamberts)	ON-SCREEN MENUS	ON-SCREEN CHANNEL/TIME	NO. CHANNELS	S-VIDEO INPUT	RGB INPUT	NO. VIDEO INPUTS/OUTPUTS	NO. AUDIO INPUT/OUTPUT SETS	DIGITAL SIGNAL PROCESSING	PICTURE-IN-PICTURE	DIMENSIONS (HxWxD, to the nearest inch)	PRICE
MITSUBISHI	VS-468R	45	Yes	–	10	4	1	120	360	Yes	Yes	181	Yes	No	3/2	3/2	No	No	52x46x32	**$3,299**
MITSUBISHI	VS-582R	50	Yes	–	10	4	1	120	320	Yes	Yes	181	Yes	No	3/2	3/2	No	No	46x52x32	**$3,299**
MITSUBISHI	VS-585R	50	Yes	–	20	4	1	120	320	Yes	Yes	181	Yes	No	3/2	3/2	No	No	52x52x33	**$3,799**
MITSUBISHI	VS-586RS	50	Yes	–	20	4	1	120	320	Yes	Yes	181	Yes	No	3/2	3/2	No	No	46x53x34	**$3,799**
MITSUBISHI	VS-685R	60	Yes	–	20	4	1	120	285	Yes	Yes	181	Yes	No	3/2	3/2	No	No	60x60x37	**$4,299**
NAD	PMR 46	46	Yes	D	10	2	1	120	300	Yes	*	125	Yes	No	4/2	4/2	No	No	50x42x26	**$3,995**
NEC	DT-4361S	43	Yes	–	10	4	1	120	500	Yes	Yes	128	Yes	No	3/2	3/2	Yes	Yes	53x40x40	**$3,000**
NEC	DT-4861S	48	Yes	–	10	4	1	120	400	Yes	Yes	128	Yes	No	3/2	3/2	Yes	Yes	52x44x33	**$3,400**
NEC	DT-4871S	48	Yes	–	10	4	1	120	400	Yes	Yes	128	Yes	No	3/2	3/2	Yes	Yes	53x44x34	**$3,700**
NEC	PJ-4160S	41	Yes	–	10	4	1	120	500	Yes	Yes	142	Yes	No	2/1	2/1	No	No	41x38x28	**$2,700**
NEC	PJ-4660EN	46	Yes	–	10	4	1	120	330	Yes	Yes	128	Yes	No	2/1	2/1	No	No	53x32x41	**$3,000**
NEC	PJ-4660S	46	Yes	–	10	4	1	120	400	Yes	Yes	142	Yes	No	2/1	2/1	No	No	53x42x31	**$3,000**
NEC	PJ-4680S	46	Yes	–	15	4	1	120	330	Yes	Yes	128	Yes	No	2/1	2/1	No	No	53x44x32	**$3,700**
NEC	PJ-5270S	52	Yes	D	15	4	2	120	300	Yes	Yes	128	Yes	No	2/2	2/2	No	Yes	55x48x36	**$4,000**
PANASONIC	PTJ-4588R	45	No	–	10	4	2	120	250	Yes	Yes	155	Yes	No	3/1	3/1	No	No	50x42x28	**$3,600**
PANASONIC	PTK-4587S	45	Yes	–	10	4	2	120	300	Yes	Yes	155	Yes	No	2/3	2/3	No	No	55x40x30	**NA**
PANASONIC	PTK-4590S	45	No	D	10	4	2	120	300	Yes	Yes	155	Yes	No	2/1	2/1	No	No	56x42x30	**$3,800**
PANASONIC	PTK-4596S	45	No	D	10	4	2	120	300	Yes	Yes	155	Yes	No	2/1	2/1	No	No	54x43x29	**$3,300**
PANASONIC	PTK-5190S	51	No	D	10	4	2	120	250	Yes	Yes	155	Yes	No	2/-	2/1	No	No	66x55x31	**$4,300**
PANASONIC	PTK-5196S	51	No	D	10	4	2	120	250	Yes	Yes	155	Yes	No	2/-	2/1	No	No	61x48x30	**$3,800**
PHILCO	P8341CAK	41	Yes	–	2	2	–	160	500	Yes	Yes	178	Yes	No	2/-	1/-	No	No	39x46x23	**NA**
PHILCO	P8346CAK	46	Yes	–	2	2	–	160	400	Yes	Yes	178	Yes	No	2/-	1/-	No	No	43x49x26	**NA**
PHILCO	P8348CAK	46	Yes	–	10	2	–	160	400	Yes	Yes	178	Yes	No	2/-	1/-	No	Yes	43x49x26	**NA**
PHILIPS	41JP21SA	41	Yes	S	10	6	1	160	700	Yes	Yes	178	Yes	No	1/1	1/1	No	Yes	46x45x24	**$2,999**
PHILIPS	46H426SR	46	Yes	–	10	4	1	160	300	No	Yes	178	No	No	3/1	1/1	No	No	43x50x26	**$2,800**
PHILIPS	46JP45SA	46	Yes	–	10	6	1	160	550	Yes	Yes	178	Yes	No	1/1	1/1	No	Yes	51x49x27	**$3,599**
PHILIPS	52H428SB	52	Yes	–	10	4	1	160	230	Yes	Yes	178	No	No	3/1	1/1	No	No	46x52x28	**$3,300**
PHILIPS	52JP55SA	52	Yes	S	10	6	1	160	450	Yes	Yes	178	Yes	No	1/1	1/1	NA	Yes	53x54x29	**$3,999**
PIONEER	SD-P402	40	Yes	–	10	1	2	120	400	Yes	Yes	125	Yes	No	4/1	4/1	No	No	46x38x23	**NA**
PIONEER	SD-P452	45	Yes	D	10	1	2	120	350	Yes	Yes	125	Yes	No	4/1	4/1	No	No	50x42x26	**NA**
PIONEER	SD-P502	50	Yes	D	10	1	2	120	300	Yes	Yes	125	Yes	No	4/1	4/1	No	No	53x46x27	**NA**
QUASAR	PR5525AW	45	Yes	–	2	2	1	120	250	Yes	Yes	155	No	No	1/-	1/-	No	No	49x40x28	**$2,850**
QUASAR	PR5585AK	45	Yes	–	2	2	1	120	250	Yes	Yes	155	No	No	1/-	1/-	No	No	49x40x28	**$3,050**
RCA	P42000T	42	Yes	–	5	2	–	130	375	Yes	Yes	147	No	No	1/1	2/2	No	No	44x38x21	**$1,999**
RCA	P46000T	46	Yes	–	5	2	–	130	325	Yes	Yes	147	Yes	No	2/2	2/2	No	No	46x42x23	**$2,099**
RCA	P50595T	50	Yes	–	10	4	–	130	275	Yes	Yes	149	Yes	No	2/2	2/2	Yes	Yes	47x45x26	**$2,899**
SANYO	PTV40	40	Yes	–	7.5	2	–	90	160	No	No	140	No	No	3	3	No	No	46x39x23	**$2,000**
SANYO	PTV41	40	Yes	–	7.5	2	–	90	160	No	No	140	No	No	3	3	No	No	46x39x23	**$2,200**
SHARP	40KD855	40	Yes	–	7	2	1	120	240	No	NA	140	No	No	2/-	1/-	No	No	46x41x24	**$2,595**
SHARP	40LD876	40	Yes	–	7	2	1	120	240	No	NA	140	No	No	2/-	1/-	No	No	47x43x25	**$2,795**
SONY	KPR41DS2	41	Yes	–	10	4	–	160	300	Yes	*	181	Yes	No	3/1	1/-	No	No	46x35x27	**$3,100**
SONY	KPR46CX10	46	Yes	–	22	4	–	160	350	Yes	*	181	Yes	No	3/1	1/-	No	Yes	52x46x29	**$4,000**
SONY	KPR46DX10	46	Yes	–	22	4	–	160	350	Yes	*	181	Yes	No	3/1	1/-	No	Yes	54x53x29	**$4,500**
SYLVANIA	RSJ410	41	Yes	–	2	–	1	160	500	Yes	Yes	178	Yes	No	2/2	2/2	No	No	NA	**NA**
SYLVANIA	RSJ440	46	Yes	S	10	2	1	160	400	Yes	Yes	178	Yes	No	2/2	2/2	No	Yes	NA	**NA**
SYLVANIA	RSJ445	46	Yes	S	10	2	1	160	400	Yes	Yes	178	Yes	No	2/2	2/2	No	Yes	NA	**NA**
SYLVANIA	RSJ450	52	Yes	S	10	2	1	160	350	Yes	Yes	178	Yes	No	2/2	2/2	No	Yes	NA	**NA**
TOSHIBA	TP4688	46	Yes	S	10	4	–	100	350	Yes	Yes	181	Yes	No	2/1	2/2	No	Yes	51x42x31	**$3,500**
TOSHIBA	TP5288	52	Yes	S	10	4	–	100	350	Yes	Yes	181	Yes	No	2/1	2/2	No	Yes	55x47x35	**NA**
ZENITH	PV4661H	46	Yes	–	20	5	1	160	520	Yes	Yes	178	Yes	Yes	6/-	3/1	Yes	Yes	51x42x27	**$2,795**
ZENITH	PV4667C	46	Yes	D	20	7	1	160	520	Yes	Yes	178	Yes	Yes	6/-	3/1	Yes	Yes	48x51x42	**$3,295**
ZENITH	ZB4665T	46	Yes	–	20	3	1	160	520	Yes	Yes	178	Yes	Yes	6/-	3/1	Yes	Yes	NA	**$3,395**

*All specifications are manufacturer's data, not APEL test measurements. *Channel only.*

The Ultimate Audio/Video Marriage

The First Receiver to Combine AM/FM Stereo, MTS and Programmable Cable/FM Simulcast Tuning With a Control Center for an Entire A/V System!

Engineered and manufactured by Radio Shack, the Realistic® AV-900 has everything it takes to be the heart of your sophisticated audio/video system. It provides convenient remote control while eliminating the expense of switchboxes, multiple components and a tangle of patch cords. It makes even the most complex operations easy.

Features include a 140-channel cable-compatible TV tuner that receives MTS stereo, SAP and VHF-UHF broadcasts, plus an exclusive system that not only delivers TV/FM simulcast programs, but also stores four cable channel/FM stereo frequency "pairs" in memory so you don't have to tune FM and cable separately. You also get a digital-synthesized AM/FM tuner with search mode and presets for 16 stations, and a powerful amplifier rated 35 watts per channel, minimum rms into 8 ohms from 20-20,000 Hz, with no more than 0.3% THD.

The AV-900 is also a complete stereo audio/video control center with connections for two VCRs, surround sound and video processors, tape deck, CD, turntable, TV, baseband monitor, speakers, plus FM, cable and broadcast TV antennas. Dub from VCR to VCR, CD to VCR, turntable to cassette, or put your favorite music from any source onto the soundtrack of a video. A fluorescent display shows mode and status at a glance.

Come in to see and hear the ultimate audio/video receiver. The Realistic AV-900. Only $599.95

VCR, speakers and TV/monitor not included

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For additional information, circle No. 4 on Reader Service Card.

FRONT PROJECTION

MANUFACTURER	MODEL NO.	MTS	SURROUND (Dolby or Spatial)	SCREEN SIZE (in feet)	CABLE-READY	NO. CHANNELS	NO. VIDEO INPUTS	S-VIDEO INPUT	STEREO	NO. AUDIO INPUT SETS	NO. SPEAKER TERMINAL SETS	AUDIO AMP (watts per channel)	NO. SPEAKER ELEMENTS	PEAK LIGHT OUTPUT (in lumens)	SCREEN SOLD SEPARATELY	HIGH-GAIN	PROJECTOR DIMENSIONS; WEIGHT (HxWxD, to the nearest inch; pounds)	PRICE
HARMAN KARDON	VPM600	No	–	6-20	No	–	3	Yes	Yes	2	1	10	2	350	Yes	No	11x26x28;80	**$5,990**
INFINITY	RSVP	Yes	D	5-15	Yes	178	5	No	Yes	2	2	10	–	250	Yes	Yes	13x37x24;128	**$4,999**
PULSAR	VPM-2020si	No	–	4-25	No	–	2	Yes	No	1*	–	10	1	400	Yes	Yes	9x26x24;55	**$4,495**
PULSAR	VPM-2040	No	–	4-25	No	–	2	Yes	Yes	1	–	10	2	500	Yes	Yes	9x26x24;55	**$4,995**
VIDIKRON	TGS-100	No	S	6-10	No	–	1	Yes	Yes	1	1	20	–	470	Yes	Yes	9x22x24;46	**$5,700**
ZENITH	PV830X	No	–	5-10	No	178	1	Yes	No	1	–	1.5	–	NA	Yes	No	10x31x25;NA	**$2,495**
ZENITH	PV865	Yes	–	5-10	Yes	178	6	Yes	Yes	3	1	5	–	NA	Yes	No	10x31x25;NA	**$2,895**

*All specifications are manufacturer's data, not APEL test measurements. *Mono.*

MINI TVs

MANUFACTURER	MODEL NO.	DISPLAY (LCD, CRT, BI*)	SCREEN SIZE (in inches)	AUDIO/VIDEO INPUT	BATTERIES (quantity, size)	RECHARGEABLE PACK	AC ADAPTER	CAR CORD	RADIO	HEADPHONE JACK	DIMENSIONS; WEIGHT (HxWxD, to nearest inch; ounces)	PRICE
CASIO	TV-400	LCD	2	No	4AA	Opt.	Opt.	Opt.	No	Yes	5x3x1;12	**$230**
CASIO	TV-500	LCD	2	Yes	4AA	Opt.	Opt.	Opt.	No	Yes	3x3x2;12	**$230**
CASIO	TV-800	LCD	2	No	4AA	Opt.	Yes	Opt.	No	Yes	4x4x3;16	**$250**
CASIO	TV-3100	LCD	3 3/10	Yes	6AA	Opt.	Opt.	No	Yes	Yes	4x5x1;16	**$400**
CASIO	TV-6500	LCD	2 7/10	Yes	4AA	Opt.	Opt.	Opt.	No	Yes	4x4x2;16	**$300**
CASIO	TV-7500	LCD	3 3/10	Yes	6AA	Opt.	Opt.	Opt.	No	Yes	4x4x2;16	**$400**
CASIO	TV-8500	LCD	4	Yes	6AA	Opt.	Opt.	Opt.	No	Yes	4x4x2;18	**$450**
MAGNAVOX	BG3914CH	CRT	4 1/2	No	NA	Opt.	Yes	Yes	Yes	Yes	4x11x8;NA	**NA**
MAGNAVOX	BH3907AL	CRT	4 1/2	No	NA	No	Yes	Yes	No	Yes	5x6x6;NA	**NA**
MAGNAVOX	BH3908CH	CRT	5	No	9D	No	Yes	Yes	Yes	Yes	5x8x10;NA	**NA**
MAGNAVOX	CG3921CH	CRT	5 1/2	No	10D	Yes	Yes	No	Yes	Yes	6x10x11;NA	**NA**
MAGNAVOX	CH1000	LCD	3	Yes	5AA	Opt.	Yes	Opt.	No	Yes	7x4x1;16	**$440**
MAGNAVOX	CJ1000BK	LCD	3	Yes	5AA	Opt.	Opt.	Opt.	No	Yes	6x3x1;11	**NA**
MAGNAVOX	CJ3922CH	CRT	5	Yes	10D	Opt.	Yes	Yes	Yes	Yes	6x7x10;99	**$259**
QUASAR	UP1348E	LCD	3	Yes	6AA	Yes	Yes	Yes	Yes	Yes	4x4x2;11	**$669**
RADIO SHACK	16-108	CRT	5	Yes	9D	Yes	Yes	Yes	No	Yes	5x7x11;NA	**$320**
RADIO SHACK	16-113	CRT	5	No	9D	Yes	Yes	Yes	No	Yes	5x9x11;NA	**$120**
RADIO SHACK	16-114	CRT	5	No	9D	Yes	Yes	Yes	No	No	4x8x10;NA	**$100**
RADIO SHACK	16-117	CRT	4 1/2	No	10C	Yes	Yes	No	No	Yes	5x6x7;NA	**$90**
RADIO SHACK	16-118	CRT	4	No	5C	Yes	Yes	No	No	Yes	7x5x4;NA	**$130**
RADIO SHACK	16-159	LCD	2	No	4AA	Yes	Yes	No	No	Yes	3x3x1;NA	**$200**
SHARP	3ML100	LCD	3	Yes	5AA	Opt.	Yes	Opt.	No	Yes	3x4x2;11	**$599**
SONY	FD-500	CRT	4 1/2	No	8D	No	Yes	Opt.	Yes	Yes	10x6x6;NA	**$150**
SONY	FDL-320	LCD	2 7/10	Yes	4AA	No	Yes	Opt.	No	Yes	6x3x1;NA	**$550**
SONY	FDL-330S	LCD	2 7/10	Yes	4AA	No	Yes	Opt.	Yes	Yes	3x3x3;NA	**$650**
SONY	KVX-370	BI	3 7/10	Yes	–	No	Yes	Opt.	No	Yes	5x5x5;46	**NA**

*All specifications are manufacturer's data, not APEL test measurements. *Liquid crystal display, cathode-ray tube, beam indexing.*

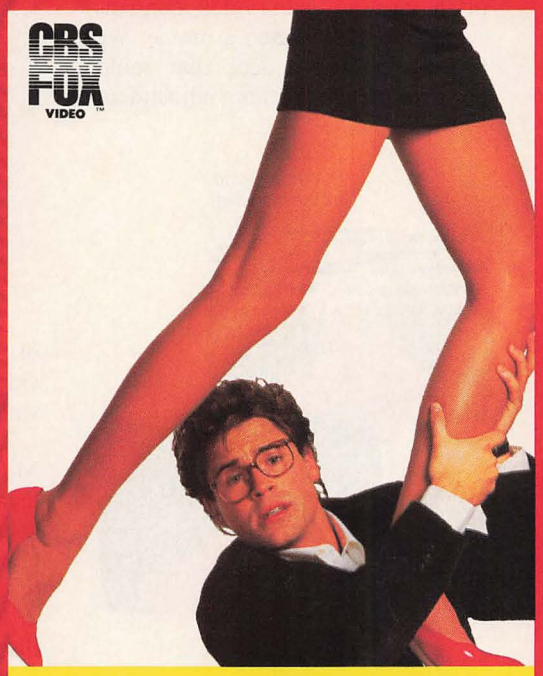
HEART BREAKER.

Rob Lowe romances Meg Tilly in Bob Swaim's hit thriller about a complex scheme to deprive a naive heiress of her vast fortune – by depriving her of her life! Sometimes love is wonderful... sometime's it's a deadly MASQUERADE!

LAW BREAKER.

Rob Lowe meets the girl of his dreams... Too bad she's on trial for attempted murder. And he's on the jury! A whirlwind comedy about love, larceny, and letting someone know you care, ILLEGALLY YOURS is so much fun it's almost a crime!

COMING TO VIDEO STORES SEPT. 29TH



Rob Lowe

"ILLEGALLY YOURS"

METRO-GOLDWYN-MAYER PRESENTS A MICHAEL I. LEVY ENTERPRISES PRODUCTION OF A BOB SWAIM FILM
ROB LOWE
MEG TILLY KIM CATTRALL "MASQUERADE" DOUG SAVANT
MUSIC BY JOHN BARRY DIRECTOR OF PHOTOGRAPHY DAVID WATKIN WRITTEN BY DICK WOLF EXECUTIVE PRODUCER DICK WOLF
PRODUCED BY MICHAEL I. LEVY DIRECTED BY BOB SWAIM

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MGM/UA

CBS FOX VIDEO

ROB LOWE in PETER BOGDANOVICH'S "ILLEGALLY YOURS"
COLLEEN CAMP • KENNETH MARS • KIM MYERS original score by PHIL MARSHALL
co-producer GEORGE MORFOGEN written by M. A. STEWART & MAX DICKENS
produced and directed by PETER BOGDANOVICH

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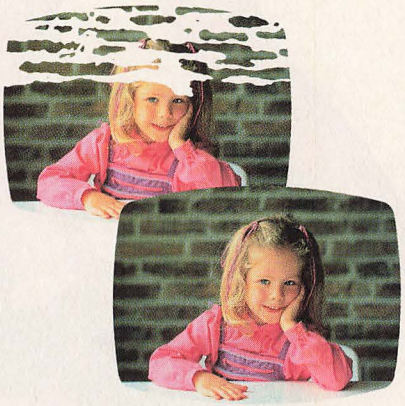
VCR Technology

No. 1 in a series of reports from Mitsubishi R&D

The VCR has become an integral part of most family's home entertainment. But few VCR owners expect to have to do more than put in a tape and press play to view their favorite movie or TV show.

"That's why we came up with Twin Digital," said Mr. Y. Ohtani, manager of the Overseas Marketing department at Mitsubishi Electric's Kyoto Works. "Nobody wants to fiddle around with video controls every time they watch a movie. We had to produce a deck that could perform precise tracking adjustment by itself.

Poorly adjusted tracking control



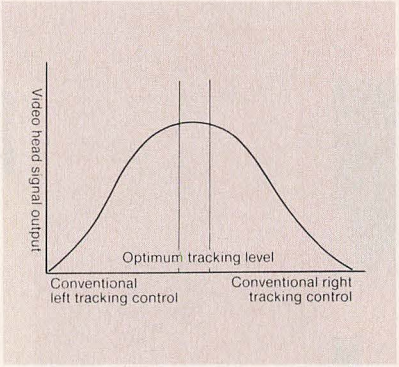
Properly adjusted tracking control

"Our new Twin Digital deck automatically finds the optimum tracking point for every tape as soon as it's loaded. Whether it's bought, rented, dubbed or borrowed. The result is perfect reproduction of everything on the tape."

But why concentrate on tracking control?

"Because there are three ways to improve the picture quality," according to Mr. T. Yonekawa, manager of the VCR Engineering department, Kyoto Works. "One is to create a new format, such as S-VHS. The second is to install new enhancements on the old format, such as HQ circuitry.

"The third way is to concentrate on achieving ideal tracking control — because perfect tracking ensures the best possible picture and sound, and that includes making the most



of S-VHS and HQ advances in the video signal, and stereo Hi-Fi advances for the audio track."

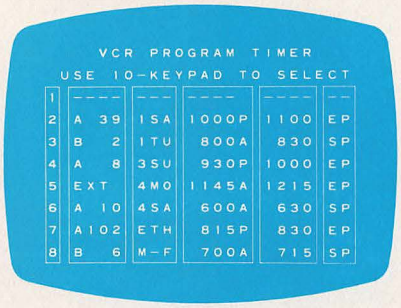
Twin Digital is a combination of Mitsubishi Electric's previous digital technology. It pairs Digital Fine Tracking (digital control of special effects) and Digital TruTracking (digital control of normal playback) in one completely automated, and thus foolproof, system.

Whenever a tape is inserted into a Twin Digital deck, the built-in microprocessor scans back and forth through the tracking range searching for the optimum tracking point for that particular tape. Once that point is discovered, the tape is played back at its ideal tracking speed and volume. The result is a full 100% of the tape's signal reproduced on the TV screen.

Mitsubishi Electric's latest VCRs were designed for picture quality, first and foremost. But they're also very easy to operate and include several sophisticated functions that make operation simple. Like its program timer, for example.

On-Screen Programming

Every setting for each slot on the program timer is displayed on the TV screen and it's all remote controllable. Because all the recording slots — including the daily and weekly settings — are visible on the screen, the chance of a program clash or procedural error is greatly reduced. Error-detecting functions warn the user of impossible commands, time clashes and incorrect procedure to make it almost foolproof.



On-Screen Menu

Like an owner's manual right on the TV screen, instruction menus guide the user through some of the VCR's most sophisticated functions. Each operation has its own page on the screen with simple step-by-step instructions in straightforward English on how to set the video clock or alter the program timer, and how to perform time search or insert a specific numbered address prior to an address search.

Address Search

On the U30 and U70, up to 99 numbered addresses can be inserted or erased in both record and play modes to mark the start of specific programs, scenes or even songs. During playback, the addresses can be easily and rapidly located — in much the same way as the indexed tracks are located on a CD.

Index Search

Index marks are automatically recorded whenever the record button is pressed, and can be inserted manually to mark the beginning of almost any number of programs, films, or even music videos. During playback, up to 19 indexes can be speedily located in either direction by remote control.

Skip Search

While running a tape in fast forward, skip search slows down to regular speed search whenever it hits an index and shows a short 5-second glimpse of the scene. As soon as the desired spot is reached, you can restart playback by touching the play button.

Time Search

Time search was created because index and address searches are invalid for rental videos or borrowed tapes. It allows you to fast forward or rewind a specific amount of time into the tape. Just enter the amount of running time in hours and minutes and the VCR locates the exact moment at high speed.

High-Speed FF/REW

Digital technology has increased the speed of the time, index and address searches in both FF and REW directions without diminishing their pinpoint accuracy. On the U20 and U50, searches are performed at 75 times normal speed, and at an even more remarkable 140 times normal speed on the U30 and U70.

U70

- S-VHS
- Twin Digital Tracking
- FX4 Video Head
- Hi-Fi Stereo Sound
- On-Screen Data, Menu & Programming
- Address, Index & Time Searches

HS-U70

U50

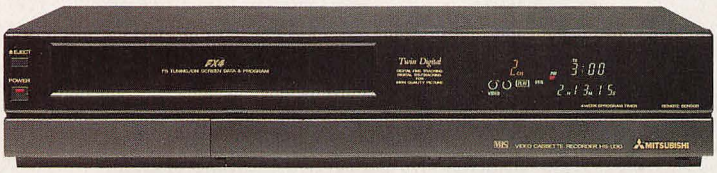
- Twin Digital Tracking
- FX4 Video Head
- Hi-Fi Stereo Sound
- On-Screen Data & Programming
- Index & Time Searches

HS-U50

U30

- Twin Digital Tracking
- FX4 Video Head
- On-Screen Data, Menu & Programming
- Address, Index & Time Searches

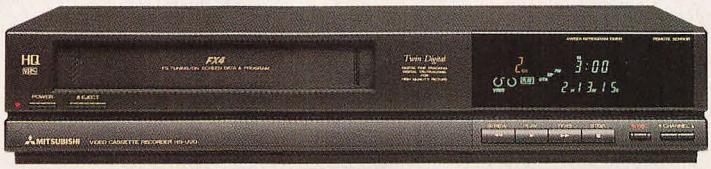
HS-U30



U20

- Twin Digital Tracking
- FX4 Video Head
- On-Screen Data & Programming
- Index & Time Searches

HS-U20



MITSUBISHI

Mitsubishi Electric Sales America, Inc.
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For additional information, circle No. 8 on Reader Service Card.

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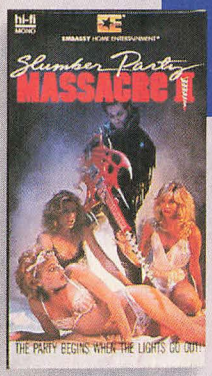

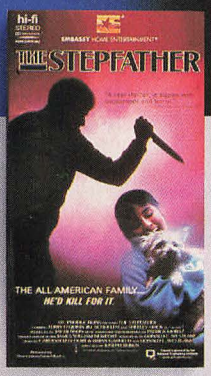

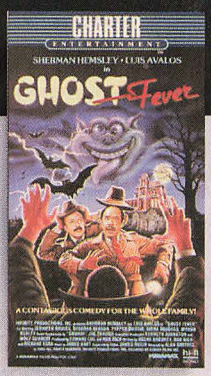

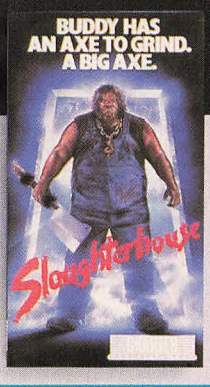

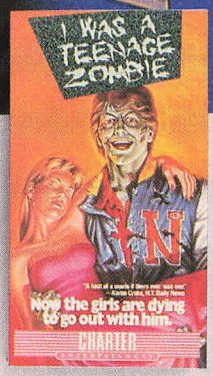

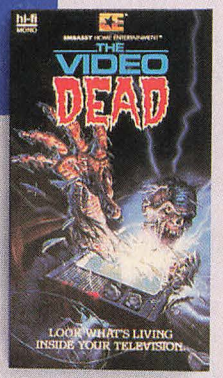

WAREHOUSE SHIP DATE:
September 28, 1988

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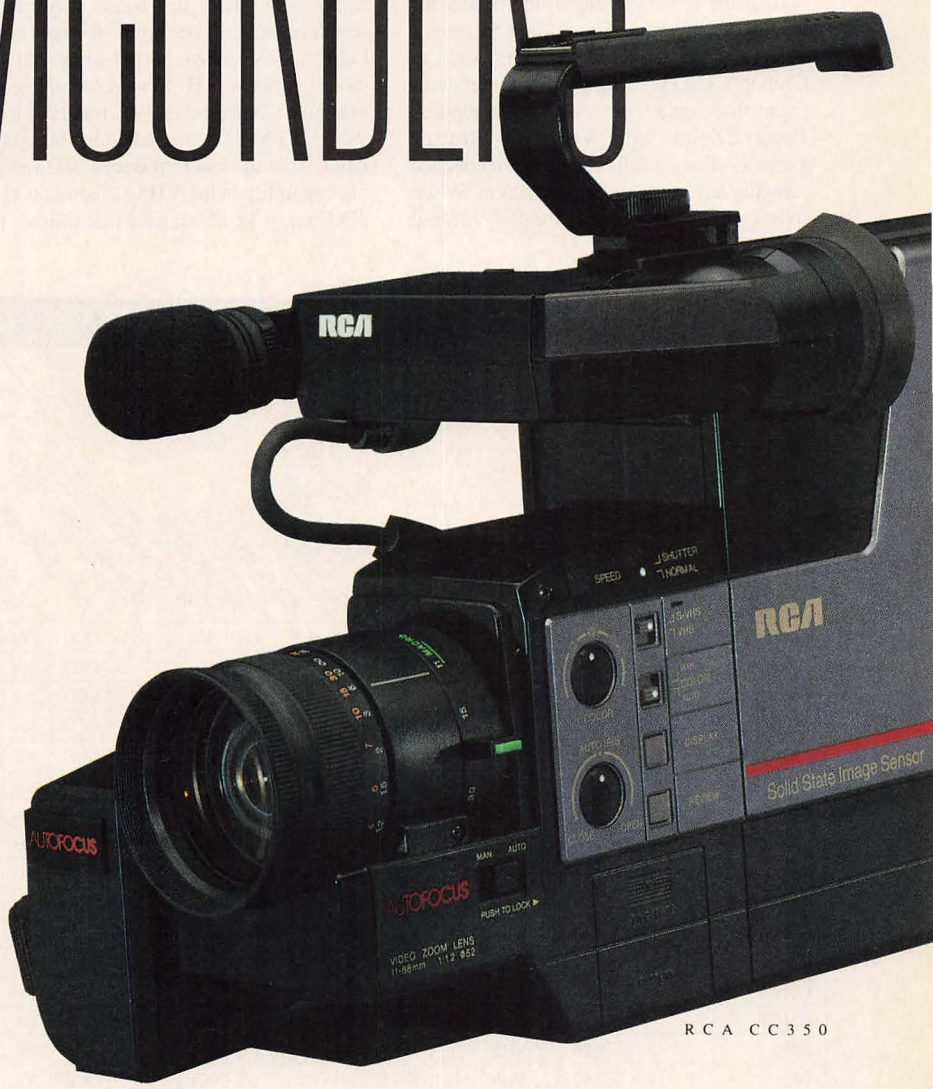
NELSON™ ENTERTAINMENT

CAMCORDERS

TODAY'S MODELS—AIMING TO PLEASE

BY STEVEN SCHWARTZ



RCA CC350

Videography has come a long way from the days of portable VCRs and videocameras. What was once an arduous task involving at least 30 pounds of equipment and enough hot lights to dehydrate a camel has been thoroughly transformed by the aim-and-shoot simplicity of today's camcorder. Still, it's easy to be confused by the sheer number of current models (more than 110 of them) and the differences between the six available formats: VHS, VHS-C, S-VHS, S-VHS-C, Super Beta and 8mm.

Obviously, each format has its particular advantages. Standard VHS machines can record up to eight hours on a single T-160 tape, with many of the advanced features found on high-end S-VHS and 8mm models (but at lower prices). The compact VHS-C format allows smaller—and comparatively inexpensive—camcorders that retain semicompatibility with VHS (via a cassette shell adapter). Sony's two Super Beta camcorders provide semi-pro performance, but their record-only function restricts their appeal to Betaphiles. The technically advanced 8mm format offers high-fidelity audio, compact design and a greater selection of features than the competition. Meanwhile, the first generation of S-VHS and S-VHS-C models boasts the best picture quality available.

The bottom line? Camcorder shoppers need to weigh their taping and playback needs before visiting their local video dealer.

WHAT'S NEW

Flying Erase Heads—This important editing feature, which provides seamless scene transitions, is actually an extra set of moving heads attached to the head drum. It was originally introduced in 8mm camcorders but is now found in the other formats as well.

Digital Effects—Anybody looking for MTV-style glitz in their home videos should check out one of the growing number of high-end models featuring digitally controlled special-effects functions. These extras run the gamut from digital picture wipes and strobe effects to electronic boosts for low-light situations. In addition to snazzy visuals, some digital camcorders, such as Chinon's CV-T70, offer viewfinder indicators that display operational status reports.

Power Zoom and Variable Shutter Lenses—These useful features can enhance virtually any home video production. While most camcorders have traditionally offered 6x power zoom lenses, some new models (and virtually all S-VHS camcorders) feature 8x power zooms for better performance (Canon's new F1000S S-VHS unit goes all out with a 10x zoom). At the same time, the increasing use of MOS and CCD imaging devices has resulted in faster camcorder shutter speeds—some as fast as 1/1800 of a second. Although more light is generally required for detailed work, faster shutters can be useful when taping sports events and other action sequences.

Future Trends—Although audio has been the traditional weak link in camcorder technology, there are some encouraging developments. The 8mm format offers high-quality AFM sound—but only in mono. However, Hi-Fi stereo will become available when (and if) JVC finally delivers its GF-S1000HU this fall. On the picture front, Toshiba has introduced 3-D recording capability in the VHS-C format with its 3D Cam, a $2,850 model that utilizes two high-resolution CCD image sensors to record alternate fields of the same image (of course, you still need those silly-looking glasses to appreciate the effect). Meanwhile, the new Magnavox CVJ360 VHS camcorder features the first self-leveling, vibration-resistant lens with a servo control for supersmooth pictures.

PRICE SPREAD

Low ($1,000-$1,400)—In this range, you get the basic necessities for home videography. Nevertheless, there are some good buys in VHS-C camcorders here, including GE's CG9806, which features an electronic viewfinder, 6x power zoom lens and two high shutter speeds.

Mid ($1,400-$1,800)—The majority of VHS and 8mm camcorders fall into this category, with such added extras as 8x power zooms, better low-light sensitivity, enhanced playback capabilities and high-fidelity audio.

CAMCORDERS

MANUFACTURER	MODEL NO.	FORMAT	MINIMUM ILLUMINATION (in lux)	AUTOMATIC FOCUS	APERTURE	ZOOM RATIO	POWER ZOOM	AUTO IMAGE STABILIZER	HIGH SHUTTER SPEEDS	PICKUP DEVICE	FLYING ERASE HEAD	VIEWFINDER	CONTINUOUS WHITE BALANCE	FREEZE-FRAME	DIGITAL EFFECTS	DIGITAL SUPERIMPOSER	MAX. RECORD LENGTH	WEIGHT (in pounds, with battery)	PRICE
CANON	E70	8mm	7	Yes	f1.4	6:1	Yes	No	–	1/2" CCD	Yes	7/10" Elect.	Yes	Yes	No	No	120	2 3/5	$1,599
CANON	E708	8mm	7	Yes	f1.4	8:1	Yes	No	2	1/2" CCD	Yes	7/10" Elect.	Yes	Yes	Yes	No	120	7	$1,950
CANON	F1000S	S-VHS	10	Yes	f1.4	10:1	Yes	No	3	1/2" CCD	Yes	9/10" Elect.	Yes	Yes	No	No	360	6 1/10	$2,499
CHINON	C8-SC70	8mm	7	Yes	f1.2	6:1	Yes	No	2	1/2" CCD	Yes	2/3" Elect.	Yes	Yes	No	No	120	3 1/5	$1,995
CHINON	CVC-600	VHS-C	7	Yes	f1.2	6:1	Yes	No	2	1/2" CCD	No	2/3" Elect.	Yes	Yes	No	No	60	3 1/10	$1,895
CHINON	CV-T65	VHS	7	Yes	f1.4	6:1	Yes	No	2	1/2" CCD	Yes	1" LCD*	Yes	Yes	No	No	160	6 9/10	$2,000
CHINON	CV-T70	VHS	7	Yes	f1.2	8:1	Yes	No	3	1/2" CCD	Yes	2/3" Elect.	Yes	Yes	Yes	Yes	160	7 9/10	$2,195
CHINON	CV-T80	VHS	15	Yes	f1.6	10:1	Yes	Yes	3	1/2" CCD	Yes	2/3" Elect.	Yes	Yes	No	No	160	8 9/10	$2,499
ELMO	ECR-8S	8mm	7	Yes	f1.2	6:1	Yes	No	2	1/2" CCD	Yes	2/3" Elect.	Yes	Yes	No	No	120	2 13/16	$1,750
EMERSON	VCAM14	VHS-C	12	Yes	f1.7	3:1	No	No	–	1/2" CCD	No	Optical	Yes	No	No	No	60	2 3/5	$1,299
EMERSON	VCAM18	VHS-C	10	Yes	f1.4	6:1	Yes	No	–	1/2" CCD	No	2/3" Elect.	Yes	Yes	No	No	60	2 3/5	$1,599
FISHER	FVC-701	8mm	7	Yes	f1.6	6:1	Yes	No	2	1/2" CCD	Yes	NA	Yes	Yes	No	No	120	2 3/5	$1,199
FISHER	FVC-801	8mm	9	Yes	f1.6	6:1	Yes	No	2	1/2" CCD	Yes	NA	Yes	Yes	No	No	120	NA	NA
FISHER	FVC-901	8mm	5	Yes	f1.6	6:1	Yes	No	5	2/3" CCD	Yes	NA	Yes	Yes	No	Yes	120	NA	$1,499
GE	CG9806	VHS	7	Yes	f1.4	6:1	Yes	No	2	1/2" CCD	No	2/3" Elect.	Yes	Yes	No	No	160	5 1/10	$1,149
GE	CG9808	VHS	7	Yes	f1.4	8:1	Yes	No	2	1/2" CCD	No	2/3" Elect.	Yes	Yes	No	No	160	5 1/10	$1,349
GE	CG9815	VHS	7	Yes	f1.4	8:1	Yes	No	2	1/2" CCD	Yes	2/3" Elect.	Yes	Yes	No	No	160	5 3/5	$1,599
GE	CG9825	S-VHS	7	Yes	f1.4	8:1	Yes	No	3	1/2" CCD	Yes	2/3" Elect.	Yes	Yes	No	No	160	5 3/5	$1,799
HITACHI	VM-3100A	VHS	7	Yes	f1.6	6:1	Yes	No	5	2/3" MOS	No	2/3" Elect.	Yes	Yes	No	No	180	5 3/10	$1,200
HITACHI	VM-5100A	VHS	5	Yes	f1.2	8:1	Yes	No	5	2/3" MOS	No	2/3" Elect.	Yes	Yes	No	No	180	6 1/5	$1,400
HITACHI	VM-6000A	S-VHS	10	Yes	f1.2	8:1	Yes	No	–	2/3" MOS	No	2/3" Elect.	Yes	Yes	No	No	180	6 1/5	$1,700
INSTANT REPLAY	66 IT3**	VHS	10	Yes	f1.2	6:1	Yes	No	–	1/2" CCD	No	7/10" Elect.	No	Yes	No	No	120	6 1/2	$1,995
JVC	GF-S555OU	S-VHS	7	Yes	f1.4	8:1	Yes	No	3	1/2" CCD	No	3/5" Elect.	Yes	Yes	No	Yes	120	6	NA
JVC	GF-S1000HU	S-VHS†	NA	Yes	NA	6:1	Yes	No	3	2/3" CCD	Yes	7/10" Elect.	Yes	Yes	No	No	360	7 3/10	$2,599
JVC	GR-25U	VHS-C	10	Yes	f1.4	6:1	Yes	No	–	1/2" CCD	No	3/5" Elect.	Yes	Yes	No	No	60	3 1/10	$1,599
JVC	GR-40U	VHS-C	8	Yes	f1.4	6:1	Yes	No	3	1/2" CCD	No	3/5" Elect.	Yes	Yes	No	Yes	60	3	NA
JVC	GR-A3OU	VHS-C	8	Yes	f1.4	6:1	Yes	No	1	1/2" CCD	No	3/5" Elect.	Yes	Yes	No	Yes	60	3	NA

*All specifications are manufacturer's data, not APEL test measurements. *Color. **Records NTSC; plays NTSC, PAL, SECAM. †Hi-Fi stereo.*

High ($1,800 and up)—Now we enter the domain of digital effects and S-VHS picture quality. VHS and 8mm camcorders within this range are typically top-of-the-line models offering the most advanced features.

BUYING TACTICS

• Selecting a camcorder often comes down to a matter of personal taste—the feel and placement of the controls, handling ease, weight, focusing and monitoring capabilities, et al. The "one size fits all" rule obviously doesn't apply to camcorders, so make sure you're comfortable with a camcorder's physical design. And familiarize yourself with several models before making a final choice.

• When trying out a camcorder at a store, bring along (or wear) something red, to test the gear's ability to reproduce this notoriously difficult color. And don't just aim the camera at the red area, but actually make a tape and then look for noise—visible as grain—on playback. (Listen for noisy audio tracks, too.)

• If you buy your camcorder from a discount store, make sure the equipment hasn't been opened or repackaged, and check that all the accessories are included.

• Remember: Some rechargeable camcorder batteries can be permanently damaged if they aren't properly charged the first time they're used. As a rule, avoid any batteries that claim to be "precharged." □

Close to view: the Chinon CV-T80 VHS camcorder with 10x power zoom.

CAMCORDERS

MANUFACTURER	MODEL NO.	FORMAT	MINIMUM ILLUMINATION (in lux)	AUTOMATIC FOCUS	APERTURE	ZOOM RATIO	POWER ZOOM	AUTO IMAGE STABILIZER	HIGH SHUTTER SPEEDS	PICKUP DEVICE	FLYING ERASE HEAD	VIEWFINDER	CONTINUOUS WHITE BALANCE	FREEZE-FRAME	DIGITAL EFFECTS	DIGITAL SUPERIMPOSER	MAX. RECORD LENGTH	WEIGHT (in pounds, with battery)	PRICE
JVC	GR-S55U	S-VHS-C	10	Yes	*f*1.4	6:1	Yes	No	3	1/2" CCD	No	3/5" Elect.	Yes	Yes	No	No	60	3 1/10	**$2,195**
KYOCERA	KD-1700U	8mm	7	Yes	*f*1.4	6:1	Yes	No	–	1/2" CCD	Yes	2/3" Elect.	Yes	Yes	No	Yes	120	2 3/5	**$1,695**
KYOCERA	KD-3010U	8mm	7	Yes	*f*1.4	6:1	Yes	No	1	1/2" CCD	Yes	2/3" Elect.	Yes	Yes	No	No	120	2 9/10	**$1,795**
MAGNAVOX	CVJ310	VHS	7	Yes	*f*1.4	6:1	Yes	No	2	1/2" CCD	Yes	2/3" Elect.	Yes	Yes	No	No	120	5	**$1,349**
MAGNAVOX	CVJ320	VHS	7	Yes	*f*1.4	8:1	Yes	No	2	1/2" CCD	Yes	2/3" Elect.	Yes	Yes	No	No	120	6	**$1,499**
MAGNAVOX	CVJ360	VHS	10	Yes	*f*1.6	10:1	Yes	Yes	3	1/2" CCD	Yes	2/3" Elect.	Yes	Yes	No	No	480	7	**$2,399**
MAGNAVOX	VR9244	S-VHS	7	Yes	*f*1.2	8:1	Yes	No	3	1/2" CCD	No	2/3" Elect.	Yes	Yes	Yes	No	160	7 2/5	**$2,200**
MAGNAVOX	VR9260	S-VHS-C	7	Yes	*f*1.2	6:1	Yes	No	3	1/2" CCD	No	2/3" Elect.	Yes	Yes	No	No	60	3 1/2	**$2,000**
MINOLTA	2000	S-VHS	7	Yes	*f*1.2	8:1	Yes	No	–	2/3" MOS	No	2/3" Elect.	Yes	Yes	No	Yes	160	NA	**$2,335**
MINOLTA	3400	VHS-C	10	Yes	*f*1.6	6:1	Yes	No	–	1/2" CCD	No	7/10" Elect.	Yes	Yes	No	Yes	60	3 2/5	**$1,500**
MITSUBISHI	HS-C3OU	S-VHS-C	10	Yes	*f*1.6	6:1	Yes	No	3	1/2" CCD	No	2/3" Elect.	Yes	Yes	No	No	60	3 1/5	**$1,699**
NEC	CV-40U	VHS-C	10	Yes	*f*1.4	6:1	Yes	No	–	1/2" CCD	No	2/3" Elect.	Yes	Yes	No	No	60	2 7/10	**$1,799**
NEC	V-50U	VHS	10	Yes	*f*1.2	6:1	Yes	No	2	1/2" CCD	Yes	3/5" Elect.	Yes	Yes	No	No	160	6 2/5	**$1,859**
NIKON	VN-810	8mm	7	Yes	*f*1.2	6:1	Yes	No	1	1/2" CCD	Yes	2/3" Elect.	Yes	Yes	No	No	120	3	**$1,810**
NIKON	VN-3000	VHS	7	Yes	*f*1.2	6:1	Yes	No	1	1/2" CCD	Yes	2/3" Elect.	Yes	Yes	No	No	160	7 1/10	**$1,650**
OLYMPUS	VX-802	8mm	7	Yes	*f*1.2	6:1	Yes	No	2	1/2" CCD	Yes	2/3" Elect.	Yes	Yes	No	No	120	2 3/5	**$1,750**
OLYMPUS	VX-S405	S-VHS	1	Yes	*f*1.2	8:1	Yes	No	3	1/2" CCD	Yes	2/3" Elect.	Yes	Yes	Yes	Yes	480	6 3/5	**$2,500**
PANASONIC	PV-50	VHS-C	7	Yes	*f*1.6	–	No	No	–	1/2" CCD	No	Optical	Yes	No	No	No	60	NA	**NA**
PANASONIC	PV-110	VHS-C	7	Yes	*f*1.2	6:1	Yes	No	2	1/2" CCD	No	2/3" Elect.	Yes	Yes	No	No	60	NA	**NA**
PANASONIC	PV-330	VHS	15	Yes	*f*1.2	8:1	Yes	No	3	1/2" CCD	No	2/3" Elect.	Yes	Yes	Yes	Yes	160	NA	**NA**
PANASONIC	PV-400	VHS	7	Yes	*f*1.4	6:1	Yes	No	2	1/2" CCD	No	2/3" Elect.	Yes	No	No	No	120	NA	**$1,350**
PANASONIC	PV-420	VHS	7	Yes	*f*1.4	8:1	Yes	No	2	1/2" CCD	Yes	2/3" Elect.	Yes	Yes	No	No	120	NA	**$1,450**
PANASONIC	PV-460	VHS	15	Yes	*f*1.6	10:1	Yes	Yes	3	1/2" CCD	Yes	2/3" Elect.	Yes	Yes	No	No	120	NA	**$2,250**
PANASONIC	PV-S150	S-VHS-C	7	Yes	*f*1.2	6:1	Yes	No	3	1/2" CCD	Yes	2/3" Elect.	Yes	Yes	No	No	60	NA	**NA**
PANASONIC	PV-S350	S-VHS	1	Yes	*f*1.2	8:1	Yes	No	3	1/2" CCD	Yes	2/3" Elect.	Yes	Yes	Yes	Yes	360	NA	**NA**
PENTAX	PV-C1SA	S-VHS	10	Yes	*f*1.2	8:1	Yes	No	–	2/3" MOS	No	2/3" Elect.	Yes	Yes	No	No	160	7 1/16	**$1,899**
PENTAX	PV-C67A	VHS	7	Yes	*f*1.6	6:1	Yes	No	4	2/3" MOS	No	2/3" Elect.	Yes	Yes	No	No	160	5 1/8	**$1,899**

All specifications are manufacturer's data, not APEL test measurements.

CAMCORDERS

MANUFACTURER	MODEL NO.	FORMAT	MINIMUM ILLUMINATION (in lux)	AUTOMATIC FOCUS	APERTURE	ZOOM RATIO	POWER ZOOM	AUTO IMAGE STABILIZER	HIGH SHUTTER SPEEDS	PICKUP DEVICE	FLYING ERASE HEAD	VIEWFINDER	CONTINUOUS WHITE BALANCE	FREEZE-FRAME	DIGITAL EFFECTS	DIGITAL SUPERIMPOSER	MAX. RECORD LENGTH	WEIGHT (in pounds, with battery)	PRICE
PENTAX	PV-C850A	8mm	7	Yes	*f*1.4	6:1	Yes	No	1	1/2" CCD	Yes	2/3" Elect.	Yes	Yes	No	No	120	2 11/16	**$1,849**
PHILCO	VCR809AV	VHS	7	Yes	*f*1.4	6:1	Yes	No	2	1/2" CCD	No	2/3" Elect.	Yes	Yes	No	No	120	5 9/10	**NA**
PHILIPS	CPJ815	VHS	10	Yes	*f*1.6	10:1	Yes	Yes	3	1/2" CCD	Yes	2/3" Elect.	Yes	Yes	No	No	120	8	**$2,699**
QUASAR	VM-22AC	S-VHS	1	Yes	*f*1.2	8:1	Yes	No	3	1/2" CCD	No	2/3" Elect.	Yes	Yes	No	No	480	NA	**$2,000**
QUASAR	VM-23AC	VHS	7	Yes	NA	8:1	No	No	2	1/2" CCD	No	2/3" Elect.	Yes	No	No	No	360	NA	**$1,399**
QUASAR	VM-24AC	VHS	7	Yes	NA	8:1	Yes	No	2	1/2" CCD	Yes	2/3" Elect.	Yes	Yes	No	No	360	NA	**$1,499**
QUASAR	VM-25AC	S-VHS	7	Yes	NA	8:1	Yes	No	3	1/2" CCD	No	2/3" Elect.	Yes	Yes	No	No	360	NA	**$1,799**
QUASAR	VM-26AC	S-VHS	1	Yes	NA	8:1	Yes	No	3	1/2" CCD	Yes	2/3" Elect.	Yes	Yes	No	No	360	NA	**$1,999**
QUASAR	VM-27AC	S-VHS	1	Yes	*f*1.2	8:1	Yes	No	3	1/2" CCD	Yes	2/3" Elect.	Yes	Yes	Yes	No	360	NA	**$2,199**
QUASAR	VM-40AC	VHS-C	7	Yes	*f*1.2	–	No	No	–	1/2" CCD	No	Optical	Yes	No	No	No	60	NA	**$1,150**
QUASAR	VM-51AC	VHS-C	7	Yes	*f*1.2	6:1	Yes	No	2	1/2" CCD	Yes	2/3" Elect.	Yes	Yes	No	No	60	NA	**$1,330**
QUASAR	VM-52AC	S-VHS-C	7	Yes	*f*1.2	6:1	Yes	No	3	1/2" CCD	Yes	2/3" Elect.	Yes	Yes	No	No	60	NA	**$1,800**
RCA	CC150	VHS-C	7	Yes	*f*1.6	6:1	Yes	No	–	2/3" MOS	No	2/3" Elect.	Yes	Yes	No	No	60	NA	**$1,079**
RCA	CC175	S-VHS-C	7	Yes	*f*1.6	6:1	Yes	No	–	2/3" MOS	No	2/3" Elect.	Yes	Yes	No	No	60	NA	**$1,599**
RCA	CC250	VHS	7	Yes	*f*1.6	6:1	Yes	No	–	2/3" MOS	No	2/3" Elect.	Yes	Yes	No	No	160	NA	**$1,099**
RCA	CC275	VHS	7	Yes	*f*1.6	6:1	Yes	No	–	2/3" MOS	No	2/3" Elect.	Yes	Yes	No	No	160	NA	**$1,199**
RCA	CC300	VHS	5	Yes	*f*1.2	8:1	Yes	No	1	2/3" MOS	No	2/3" Elect.	Yes	Yes	No	No	160	NA	**$1,399**
RCA	CC350	S-VHS	5	Yes	*f*1.2	8:1	Yes	No	1	2/3" MOS	No	2/3" Elect.	Yes	Yes	No	No	120	NA	**$1,799**
REALISTIC	100	VHS	7	Yes	*f*1.6	6:1	Yes	No	4	2/3" MOS	No	2/3" Elect.	Yes	No	No	No	NA	4 2/5	**$1,299**
REALISTIC	150	VHS-C	7	Yes	*f*1.6	6:1	Yes	No	4	2/3" MOS	No	2/3" Elect.	Yes	No	No	No	NA	2 3/5	**$1,299**
RICOH	R-600	8mm	9	Yes	*f*1.6	6:1	Yes	No	–	2/3" CCD	Yes	7/10" Elect.	Yes	Yes	No	No	120	2 5/16	**$1,499**
RICOH	R-600S	8mm	5	Yes	*f*1.6	6:1	Yes	No	3	2/3" CCD	Yes	7/10" Elect.	Yes	Yes	No	No	120	3 7/16	**$1,799**
RICOH	R-620	8mm	4	Yes	*f*1.4	6:1	Yes	No	5	1/2" CCD	Yes	3/5" Elect.	Yes	Yes	No	Yes	120	2 1/4'	**$1,699**
SANYO	VMD3	8mm	7	Yes	*f*1.6	6:1	Yes	No	1	1/2" CCD	Yes	7/10" Elect.	Yes	Yes	No	No	120	2 1/2	**$1,199**
SANYO	VMD5	8mm	7	Yes	*f*1.6	6:1	Yes	No	2	2/3" CCD	Yes	7/10" Elect.	Yes	Yes	No	Yes	120	2 1/2	**$1,499**
SEARS	53742	VHS	7	Yes	*f*1.6	6:1	Yes	No	1	2/3" MOS	No	2/3" Elect.	Yes	Yes	No	No	120	5 1/5	**$1,290**
SHARP	VL-C73UA	VHS-C	8	Yes	*f*1.6	8:1	Yes	No	1	1/2" CCD	No	7/10" Elect.	Yes	Yes	No	No	60	3 1/5	**$1,599**
SHARP	VL-C77UA	S-VHS-C	9	Yes	*f*1.4	8:1	Yes	No	3	1/2" CCD	No	7/10" Elect.	Yes	Yes	No	No	60	3 1/5	**$1,999**
SHARP	VL-C650U	VHS	8	Yes	*f*1.6	8:1	Yes	No	4	1/2" CCD	No	7/10" Elect.	Yes	Yes	No	No	60	2 3/5	**$1,599**
SHARP	VL-C750U	VHS	8	Yes	*f*1.6	12:1	Yes	No	4	1/2" CCD	Yes	7/10" Elect.	Yes	Yes	No	Yes	60	2 9/10	**$1,999**
SHARP	VL-C855UA	VHS-C	8	Yes	*f*1.4	6:1	No	No	–	1/2" CCD	No	Optical	Yes	No	No	No	60	3 1/5	**$1,299**
SHARP	VL-L80UA	VHS	8	Yes	*f*1.6	8:1	Yes	No	–	1/2" CCD	Yes	1/2" Elect.	Yes	Yes	No	No	160	5 1/8	**$1,799**
SHARP	VL-L250U	VHS	8	Yes	*f*1.6	12:1	No	No	4	1/2" CCD	Yes	Optical	Yes	Yes	No	No	160	5 1/3	**$2,199**
SONY	CCD-F30	8mm	9	Yes	*f*1.6	6:1	Yes	No	–	2/3" CCD	Yes	2/3" Elect.	Yes	Yes	No	Yes	120	3 1/10	**$1,700**
SONY	CCD-F40	8mm	4	Yes	*f*1.4	6:1	Yes	No	6	1/2" CCD	Yes	2/3" Elect.	Yes	Yes	No	Yes	120	2 4/5	**$1,750**
SONY	CCD-SP7	8mm	4	Yes	*f*1.4	6:1	Yes	No	6	1/2" CCD	Yes	2/3" Elect.	Yes	Yes	No	Yes	120	NA	**$1,850**
SONY	CCD-V5	8mm	9	Yes	*f*1.6	6:1	Yes	No	–	2/3" CCD	Yes	2/3" Elect.	Yes	Yes	No	Yes	120	3 9/10	**$1,600**
SONY	CCD-V9	8mm	5	Yes	*f*1.6	6:1	Yes	No	5	2/3" CCD	Yes	2/3" Elect.	Yes	Yes	No	No	120	2 9/10	**$1,800**
SONY	CCD-V220†	8mm	4	Yes	*f*1.2	8:1	Yes	No	6	2/3" CCD	Yes	2/3" Elect.	Yes	Yes	No	No	120	7 3/10	**$2,500**
SONY	EDC-55	ED Beta	20	No	*f*1.6	10:1	Yes	No	2	2/3" CCD††	Yes	1 1/2" Elect.	No	Yes	No	No	180	16	**$7,700**
SYLVANIA	VCC159	VHS	7	Yes	*f*1.4	6:1	Yes	No	2	1/2" CCD	No	2/3" Elect.	Yes	No	No	No	160	5 4/5	**$1,349**
SYLVANIA	VCC161	VHS	7	Yes	*f*1.4	8:1	Yes	No	2	1/2" CCD	No	2/3" Elect.	Yes	Yes	No	No	160	5 9/10	**$1,499**
TAMRON	CX-7	8mm	10	Yes	*f*1.4	6:1	Yes	No	2	1/2" CCD	Yes	7/10" Elect.	Yes	Yes	Yes	Yes	120	2 3/8	**$1,719**
TEKNIKA	CX811	VHS	7	Yes	*f*1.4	6:1	Yes	No	2	1/2" CCD	No	2/3" Elect.	Yes	Yes	No	No	120	5	**$1,399**
TOSHIBA	SK-S80	S-VHS-C	15	Yes	*f*1.7	6:1	Yes	No	1	2/3" CCD	No	3/5" Elect.	Yes	Yes	No	No	60	3 3/10	**$2,000**
TOSHIBA	3D Cam	VHS-C	15	No	*f*1.6	–	No	No	1	2/3" CCD	No	3/5" Elect.	Yes	No	No	No	60	3 7/10	**$2,850**
ZENITH	VM6180	VHS-C	10	Yes	*f*1.4	6:1	Yes	No	2	1/2" CCD	Yes	2/3" Elect.	Yes	Yes	No	No	60	3	**$1,199**
ZENITH	VM6500	S-VHS-C	10	Yes	*f*1.4	6:1	Yes	No	4	1/2" CCD	No	2/3" Elect.	Yes	Yes	No	No	60	3	**$1,799**
ZENITH	VM7050	VHS	7	Yes	*f*1.4	6:1	Yes	No	2	1/2" CCD	Yes	7/10" Elect.	Yes	Yes	No	No	160	6	**$1,499**
ZENITH	VM7500	S-VHS	7	Yes	*f*1.4	8:1	Yes	Yes	4	1/2" CCD	Yes	7/10" Elect.	Yes	Yes	No	Yes	160	6	**$1,900**

All specifications are manufacturer's data, not APEL test measurements. †Hi-Fi stereo. ††Dual.

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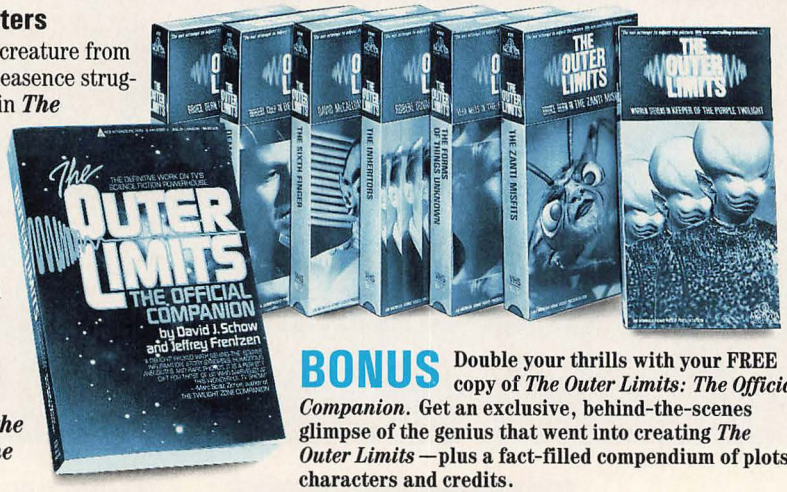

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TUNERS & RECEIVERS

PIONEER VSX-9300

BY GLENN KENNY

COMPONENTS GETTING A GOOD RECEPTION

One goes up, one comes down. The stand-alone television tuner, once quite a prestige item (back when "component video" was the only way for a consumer to get high-quality equipment), looks to be going the way of the brontosaurus. Sure, you need a separate tuner with Sony's XBR Pro monitor (and Sony is kind enough to provide a good one, the ST-72V, if you purchase the entire XBR Pro system for $2,500) or any of the other monitor-only sets on the market (which amount to a handful). But the high quality of monitor/receivers—which build the tuner into the set—has made component video pretty much a thing of the past. Since the status of the add-on TV tuner has come down in the world a bit, most feature some important extras, and those extras become the main selling point of the item. (This is why Multivision products, for example—many of which contain TV tuners but are primarily considered as add-on PIP devices—get grouped in our Accessories section).

On the other hand, the A/V receiver has become a hot item. While a stand-alone tuner just receives TV channels, an A/V receiver takes a number of video and audio components and integrates them into one system. Early A/V receivers were little more than glorified audio amplifiers. But putting a couple of extra inputs on an amp and marking them "video" just doesn't cut it anymore. And manufacturers realize

that: This year's models offer increasing sophistication and versatility.

WHAT'S NEW

Boosting Performance—The new A/V receiver provides more than just a way to reroute all your audio and video components. In some cases, it actually helps improve the performance of your equipment.

Surround Sound—That's also why many of the new A/V receivers have built-in surround sound decoders as well as the amplification needed to power the rear surround channels. Pioneer's VSX-5300, 7300 and 9300 all have Dolby Surround decoding as well as synthetic stereo and various acoustical field effects (which re-create the sound characteristics of different environments). Only Pioneer's highest-priced model, the 9300 ($935) has the recently introduced Pro Logic circuitry that increases the accuracy of the Dolby effect.

PRICE SPREAD

Low ($250-$400)—In this range, you won't get a particularly powerful audio amplifier—35 watts per channel is about average here. You'll have enough inputs (up to five) to handle a fairly big video system, and you'll be able to dub from one source to another. You won't get such extras as video enhancement, though. You *will* get Dolby but no separate amplification for it. You'll also get a convenient way to patch many of your components together.

Mid ($400-$750)—This gets you higher amp power—80 to 100 watts per channel. An audio equalizer also should be part of the mix here. Look for rear-channel amplification on the Dolby, too.

High ($750 and up)—Here you'll get the works. S-video inputs, video enhancement, field effects. At this point, you should expect nothing less.

Tuning in: the Proton 601T TV tuner with MTS.

BUYING TACTICS

- Go for it. Some say less is more, but getting an A/V receiver with more inputs than you actually need can be a good idea. That way, if you decide to add components to your system, you'll have a place to hook them up. On the other hand, if you're putting together a system for a small apartment, you could afford to skimp on the amp section, since 100 watts per channel might do bad things to your lease.
- Look at the control layout. Is this thing going to give you a blinding headache every time you try to use it? See that the controls are marked accurately and placed in a logical configuration. Same with the remote. After all, these things are supposed to make your life simpler. □

A/V RECEIVERS

MANUFACTURER	MODEL NO.	AMPLIFIER (watts per channel)	NO. VIDEO INPUTS/OUTPUTS	NO. AUDIO INPUT/OUPUT SETS	S-VIDEO INPUTS/OUTPUTS	NO. RF INPUTS	WIRELESS REMOTE	AUDIO EQUALIZER	VIDEO ENHANCER	SURROUND SOUND	DOLBY SURROUND DECODER	VIDEO DUBBING	NO. RADIO STATION PRESETS	SYNTHETIC STEREO	TV TUNER (no. channels)	MTS/SAP DECODER	DIMENSIONS: WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
AKAI	AA-V235-B	60	4/2	5/4	-/-	–	Yes	No	No	No	No	Yes	20	Yes	–	No	17x6x14;22	**$449**
AKAI	AA-V335-B	100	4/2	5/4	2/1	3	Yes	No	No	No	No	Yes	20	Yes	–	No	17x6x14;26	**$549**
AKAI	AA-V435-B	125	4/2	5/4	2/1	3	Yes	No	No	Yes	Yes	Yes	20	Yes	–	No	17x6x14;28	**$649**
CARVER	AVR100	150	7/5	7/6	-/-	2	Yes	Yes	No	Yes*	No	Yes	6	No	–	No	6x19x18;35	**$1,199**
HARMAN KARDON	hk880Vxi	60	3/3	5/2	-/-	–	Yes	No	No	No	No	Yes	18	No	–	No	5x18x15;22	**$719**
HARMAN KARDON	hk990Vxi	90	3/3	7/4	-/-	–	Yes	No	No	No	No	Yes	18	No	–	No	5x18x15;28	**$949**
JVC	RX-555BK	60	2/1	5/3	-/-	1	Yes	Yes	No	Yes	No	No	40	No	–	No	NA	**NA**
JVC	RX-777VBK	80	2/1	5/3	-/-	1	Yes	Yes	No	Yes	No	Yes	40	No	–	No	NA	**NA**
JVC	RX-999VBK	100	3/1	7/4	-/-	1	Yes	Yes	No	Yes	No	Yes	40	No	–	No	NA	**NA**
JVC	RX-1001VBK	120	3/1	8/4	-/-	1	Yes	Yes	No	Yes	Yes	Yes	40	No	–	No	NA	**NA**
KENWOOD	KR-V77R	130	3/2	8/4	-/-	2	Yes	Yes	No	Yes	Yes	Yes	20	No	–	No	5x17x14;22	**$699**
KENWOOD	KR-V87R	100	3/2	8/4	-/-	1	Yes	Yes	No	Yes	Yes	Yes	20	No	–	No	5x17x14;22	**$599**
KENWOOD	KR-V107R	80	2/2	8/4	-/-	1	Yes	Yes	No	Yes	Yes	Yes	20	No	–	No	5x17x13;16	**$499**
KENWOOD	KR-V127R	70	2/2	8/4	-/-	1	Yes	Yes	No	Yes	No	Yes	20	No	–	No	5x17x13;16	**$399**
MARANTZ	SR-3500	110	2/2	2/2	-/-	–	Yes	No	No	No	No	Yes	20	Yes	–	No	5x17x15	**$750**
MARANTZ	SR-3600	120	2/2	2/2	-/-	2	Yes	No	No	Yes	No	Yes	20	Yes	–	No	5x17x15	**$880**
MITSUBISHI	M-AV1	125	4/1	3/4	2/1	–	Yes	No	No	Yes	Yes	Yes	16	Yes	–	No	6x17x16;26	**$1,000**
MITSUBISHI	M-AV2	80	4/1	3/4	2/1	–	Yes	No	No	Yes	Yes	Yes	16	Yes	–	No	6x17x16;21	**$800**
MITSUBISHI	M-AV3	80	4/1	3/4	-/-	–	Yes	No	No	Yes	Yes	Yes	16	Yes	–	No	6x17x16;22	**$600**
NEC	A-1300	50	2/1	5/2	-/-	–	Yes	No	No	Yes	Yes	No	–	Yes	–	No	16x5x16;30	**$699**
NEC	AVR-710	70/35	4/2	4/4	-/-	2	Yes	No	No	Yes	Yes	No	16	No	–	No	16x5x16;33	**$699**
NEC	AVR-1010	100/50	4/2	4/4	-/-	2	Yes	No	No	Yes	Yes	No	16	No	–	No	16x5x16;35	**$899**
NIKKO	AVR-65	65	2/1	5/4	-/-	2	Yes	No	No	No	No	Yes	20	No	139	Yes	17x4x13;23	**$899**
ONKYO	TX-SV7M	100	2/2	5/5	-/-	1	Yes	No	No	Yes	Yes	Yes	24	Yes	12	Yes	5x19x18;35	**$1,050**
PHILIPS	FR880	190	4/3	9/4	NA	NA	Yes	Yes	Yes	Yes	Yes	NA	19	No	–	No	4x17x15;25	**$649**

*All specifications are manufacturer's data, not APEL test measurements. * 80-watt surround amp, sonic holography.*

A / V RECEIVERS

MANUFACTURER	MODEL NO.	AMPLIFIER (watts per channel)	NO. VIDEO INPUTS/OUTPUTS	NO. AUDIO INPUT/OUPUT SETS	S-VIDEO INPUTS/OUTPUTS	NO. RF INPUTS	WIRELESS REMOTE	AUDIO EQUALIZER	VIDEO ENHANCER	SURROUND SOUND	DOLBY SURROUND DECODER	VIDEO DUBBING	NO. RADIO STATION PRESETS	SYNTHETIC STEREO	TV TUNER (no. channels)	MTS/SAP DECODER	DIMENSIONS: WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
PHILIPS	FR980	125	4/3	9/4	NA	NA	Yes	Yes	Yes	Yes	Yes	NA	19	No	–	No	6x17x15;35	**$999**
PIONEER	VSX-3300	80	2/2	3/1	-/-	1	Yes	Yes	No	Yes	No	Yes	24	Yes	–	No	16x4x13;18	**$395**
PIONEER	VSX-5300	100	3/3	4/2	-/-	1	Yes	No	Yes	Yes	Yes	Yes	30	Yes	–	No	16x5x16;22	**$635**
PIONEER	VSX-7300	125	5/4	4/2	-/-	1	Yes	No	Yes	Yes	Yes	Yes	30	Yes	–	No	16x6x17;27	**$760**
PIONEER	VSX-9300	125	5/4	4/2	-/-	1	Yes	No	Yes	Yes	Yes	Yes	30	Yes	–	No	17x6x17;27	**$935**
SANSUI	RZ-1000	32	1/1	4/2	-/-	–	Yes	No	No	Yes	No	No	30	No	–	No	5x17x13;15	**$280**
SANSUI	RZ-3000	50	1/1	4/2	-/-	–	Yes	No	No	Yes	No	No	30	No	–	No	5x17x13;21	**$370**
SANSUI	RZ-5000	60	2/1	4/3	-/-	–	Yes	No	No	Yes	No	Yes	30	No	–	No	5x17x13;21	**$460**
SANSUI	RZ-7000	70	2/1	4/3	-/-	–	Yes	Yes	No	Yes	No	Yes	30	No	–	No	5x17x13;22	**$600**
SHERWOOD	RA-1270R	70	2/1	4/1	-/-	–	Yes	Yes	No	Yes	No	No	30	No	–	No	5x17x15;NA	**$490**
SHERWOOD	RA-1340R	100	3/1	5/1	-/-	–	Yes	Yes	Yes	Yes	Yes	No	30	No	–	No	5x17x15;NA	**$650**
SONY	STR-AV500	55	2/1	6/4	-/-	–	Yes	Yes	No	No	No	Yes	NA	No	–	No	NA	**$340**
SONY	STR-AV700	70	2/1	6/4	-/-	1	Yes	Yes	No	Yes	No	Yes	NA	No	–	No	NA	**$400**
SONY	STR-AV900	100	2/1	6/4	-/-	1	Yes	Yes	No	Yes	No	Yes	NA	No	–	No	NA	**$480**
SONY	STR-AV1000	120	3/2	8/6	1/1	1	Yes	Yes	No	Yes	No	Yes	NA	No	–	No	NA	**$700**
TECHNICS	SA-R230	50	2/1	4/3	-/-	–	Yes	Yes	No	No	No	No	24	No	–	No	4x17x11;13	**$350**
TECHNICS	SA-R330	70	2/1	4/3	-/-	–	Yes	Yes	No	No	No	No	24	No	–	No	4x17x11;14	**$420**
TECHNICS	SA-R430	100	2/1	4/3	-/-	–	Yes	Yes	No	No	No	No	24	Yes	–	No	5x17x11;20	**$650**
TECHNICS	SA-R530	100	3/1	5/3	-/-	–	Yes	Yes	No	Yes	Yes	Yes	24	Yes	–	No	5x17x11;20	**$850**
VECTOR RESEARCH	VRX-2700R	30	3/4	5/3	-/-	1	No	No	No	No	No	Yes	20	No	–	No	5x17x14;13	**$199**
VECTOR RESEARCH	VRX-3600R	40	3/4	5/3	-/-	1	Yes	Yes	No	Yes	No	Yes	20	No	–	No	5x17x14;16	**$319**
VECTOR RESEARCH	VRX-5200	50	3/4	5/3	-/-	1	Yes	Yes	No	Yes	No	Yes	20	No	–	No	5x17x14;17	**$369**
VECTOR RESEARCH	VRX-6200R	65	3/3	-/-	-/-	1	Yes	Yes	No	Yes	No	Yes	16	No	–	No	4x17x13;20	**$449**
VECTOR RESEARCH	VRX-8200R	110	3/4	7/5	-/-	2	Yes	Yes	No	Yes	No	Yes	20	No	–	No	5x17x15;24	**$659**
VECTOR RESEARCH	VRX-9200R	120	3/4	7/5	-/-	2	Yes	Yes	No	Yes	Yes	Yes	20	No	–	No	5x17x15;26	**$849**
YAMAHA	RX-700U	65	2/2	4/3	-/-	–	Yes	No	Yes	No	No	Yes	16	No	–	No	6x18x12;14	**$550**
YAMAHA	RX-900U	85	3/3	5/6	-/-	–	Yes	No	Yes	No	No	Yes	16	Yes	–	No	6x18x17;25	**$700**
YAMAHA	RX-1100U	125	3/3	5/6	-/-	–	Yes	No	Yes	No	No	Yes	16	Yes	–	No	6x18x17;25	**$950**

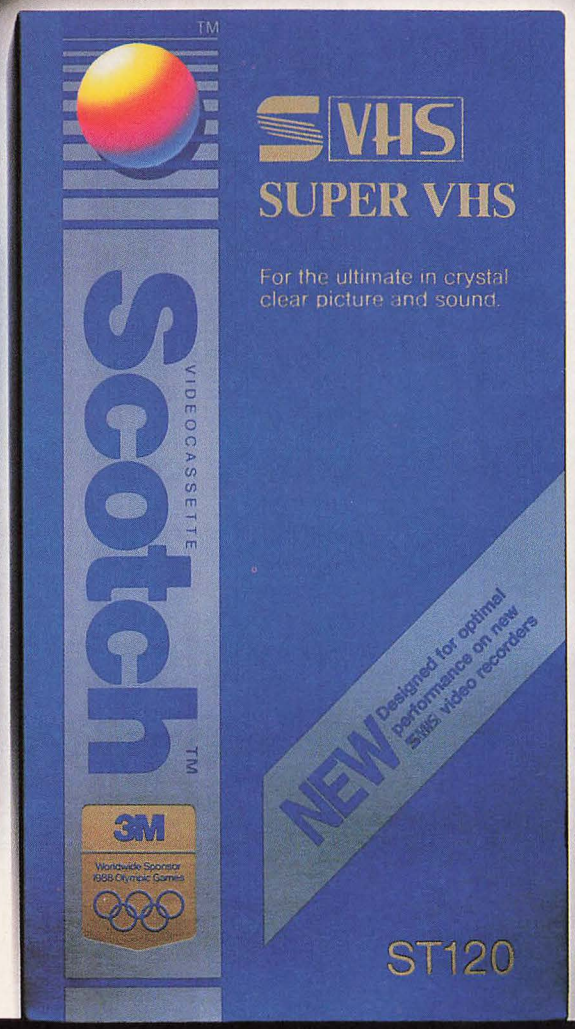
All specifications are manufacturer's data, not APEL test measurements.

TV TUNERS

MANUFACTURER	MODEL NO.	MTS	MPX JACK	RADIO	NO. TV CHANNELS	NO. VIDEO INPUTS	NO. VIDEO OUTPUTS	STEREO	NO. AUDIO INPUT SETS	NO. AUDIO OUTPUT SETS	NO. SPEAKER TERMINAL SETS	AMPLIFIER (watts per channel)	SIMULATED STEREO	OTHER	DIMENSIONS: WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
LUXMAN	T-107	Yes	No	No	139	3	2	Yes	3	2	–	–	No	–	4x18x13;10	**$750**
ORA	TU2	No	Yes	No	139	2	1	Yes	–	1	–	–	No	Remote control, 10-station memory, cable-ready	NA	**$199**
PROTON	601T	Yes	No	No	139	3	4	Yes	3	2	–	–	No	Remote control	3x17x14;13	**$379**
RADIO SHACK	TV-200	Yes	No	No	140	2	2	Yes	–	1	1	2.5	Yes	Remote control	2x12x9;NA	**$219**
REALISTIC	AV-900	Yes	Yes	Yes	140	2	2	Yes	2	2	6	35	Yes	Simulcast tuning, memory presets	4x16x13;NA	**$600**
STS	TM-200	Yes	No	No	90	5	5	Yes	4	4	–	–	No	Dubbing control, camera input	NA	**$399**

All specifications are manufacturer's data, not APEL test measurements.

Introducing a videotape with the sharpest, clearest picture possible.



The new Scotch™ Super VHS videocassette offers the best videotape technology on the market today.

The reason? Scotch Super VHS videocassettes use the world's smallest oxide particles and an ultra-smooth tape surface to give up to 70% improvement in picture definition in the new S-VHS VCR equipment. Even on conventional VHS recorders, the picture quality is superior to conventional tape. In fact, we're so sure you'll like the results, we offer a satisfaction guarantee for your lifetime with every S-VHS videocassette you purchase. See your dealer for warranty details.

Think the sharpest, clearest picture possible and try the new Scotch Super VHS videocassette.

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For additional information, circle No. 24 on Reader Service Card.

LASER DISC PLAYERS

BY STEVE SIMELS

It might be an exaggeration to say that 1988 is the year the laser disc format finally came into its own—after all, barely half a million laser disc players have been sold to date in the US—but there's no doubt the format is finally getting the respect it deserves. This is due, in part, to the concurrent success of audio-only compact discs; as people realized that the same technology could also give them high-resolution video along with digital audio, it was only natural for laser discs to begin to take off at last. And now, with the introduction of hybrid CD-Vs—two- to four-song CDs with the bonus of a video clip—and the increased availability of high-quality software (coming soon: a letterboxed *E.T. The Extra-Terrestrial* on laser disc), it seems likely that the format will continue to grow in popularity.

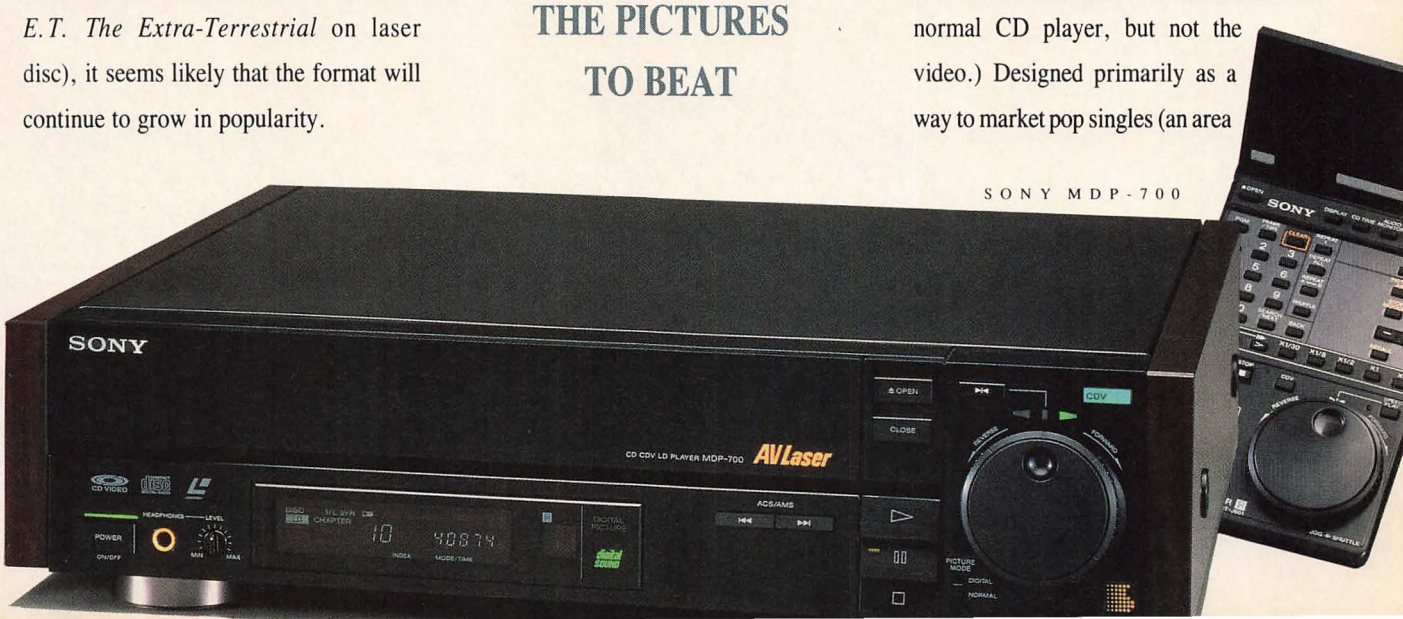
DISCS STILL DELIVER THE PICTURES TO BEAT

WHAT'S NEW

Digital Audio—Thanks to digital processing, the new generation of disc players remains on home video's cutting edge in terms of both picture quality and sound. Laser disc players' picture quality (horizontal resolution of over 400 lines is standard on Pioneer's CLD-1030 and LD-W1) has long been one of the medium's selling points, and now with a proliferation of videodiscs with digital audio tracks, the format can produce sound rivaling that of CDs.

CD-V—Promised over a year ago, but only launched this summer, CD-Vs are standard-size compact discs (gold-colored, to distinguish them from ordinary silver CDs) that also contain a video clip. (You can play the audio portion on a normal CD player, but not the video.) Designed primarily as a way to market pop singles (an area

SONY MDP-700



Both sides now: Using the Pioneer LD-W1 means never having to flip a disc.

where audio-only record sales have been steadily declining), they are being sold, along with standard 12-inch laser videodiscs, under the slightly misleading rubric CD-video. Whatever you call them, you can play them either on a CD/CD-V player (the Yamaha CDV-S100) or a combi-player (the Yamaha CDV-1000 and Sony's MDP-200) that handles all five laser formats: 3-inch CD singles, standard 5-inch CDs, 8- and 12-inch laser videodiscs and CD-Vs.

Four-Sided Players—For VCR-trained couch potatoes, the main disadvantage of videodiscs vs. tape has been the side break: When you watch a movie on disc you have to get up in the middle of the action and turn the disc over. Pioneer's new LD-W1 player solves this problem by including two disc drives and four laser pickups, so that when one side of a disc is finished, the LD-W1 simply reads the other. The LD-W1 is especially handy for two-disc, CAV (standard play) videophile versions of movies that would normally be squeezed, via CLV (extended play), onto one disc.

Special Effects—The main advantage of CLV discs for movie buffs is that they're less expensive than two-disc, CAV versions. The advent of digital special effects on disc players makes CLV even more attractive, because now almost all CAV options—including frame-by-frame and slow-motion viewing—can be simulated in CLV. And the new generation of digital disc players, such as Pioneer's LD-W1, offers even more, including still-with-sound, strobe-motion-with-sound and one-shot memory for freeze-frame effects.

PRICE SPREAD

Mid ($750-$950)—The laser disc player is, by definition, a big-ticket item, but you can find excellent combi-players for under $1,000, including the Magnavox CDV474 and the Yamaha CDV-1000.

High ($950 and up)—These are serious state-of-the-art machines, and the price reflects that. So do the added virtues of a jog/shuttle wheel, which controls scan-forward and slow-motion (Pioneer LD-W1), and an eight-bit digital field memory (the top-of-the-line LD-S1).

BUYING TACTICS

• *VR*'s APEL lab tests have found only minor differences in picture and sound quality among different makes and models of laser disc players (in this respect, they're similar to compact disc machines). Consequently, when choosing a player, you need to decide which features are important to you (do you really care if your player can generate solarization effects?) and how much room you have (the double-drawer Pioneer player weighs a hefty 35 pounds and measures almost 6 inches high).

• Be prepared to upgrade your TV and audio system. Once you've experienced a movie like *Raiders of the Lost Ark* on a laser disc player with the stereo cranked up, you'll probably want to get the surround equipment that up till now you've only thought about buying. □

Format-filled: The Yamaha CDV-1000 can handle five different disc sizes.

LASER DISC PLAYERS

MANUFACTURER	MODEL NO.	TRAYS/PLAY SIDES	TOP SCAN SPEED (x normal)	FAST-FORWARD ACCESS	FAST-REVERSE ACCESS	ACCESS SPEED (x normal)	RANDOM ACCESS	SLOW-MOTION	DIGITAL EFFECTS	FREEZE-FRAME	CD PLAYER	CD-V PLAYER	CX NOISE REDUCTION	ON-SCREEN READOUT	COMPUTER RS-232 INTERFACE	DIMENSIONS: WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
MAGNAVOX	CDV474	1/1	NA	Yes	Yes	3	Yes	Yes	No	Yes	Yes	Yes	Yes	Yes	No	4x17x16;NA	**$750**
PIONEER	CLD-1030	1/1	30	Yes	Yes	3	Yes	Yes	No	Yes	Yes	Yes	Yes	Yes	No	5x17x18;20	**$900**
PIONEER	CLD-3030	1/1	30	Yes	Yes	3	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	5x17x18;22	**$1,300**
PIONEER	LD-S1	1/1	45	Yes	Yes	3	Yes	Yes	Yes	Yes	No	No	Yes	Yes	No	5x18x19;43	**$2,000**
PIONEER	LD-W1	2/2	30	Yes	Yes	3	Yes	Yes	Yes	Yes	No	No	Yes	Yes	No	6x17x24;35	**$1,700**
SONY	MDP-200	1/1	30	Yes	Yes	NA	Yes	Yes	No	Yes	Yes	Yes	Yes	Yes	No	5x17x17;23	**$950**
SONY	MDP-700	1/1	30	Yes	Yes	NA	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	5x19x16;29	**$1,400**
YAMAHA	CDV-1000	1/1	60	Yes	Yes	<5	Yes	Yes	No	Yes	Yes	Yes	Yes	Yes	No	5x17x16;18	**$799**

All specifications are manufacturer's data, not APEL test measurements.

SATELLITE RECEIVERS

BEAM DOWN TV'S BEST PICTURES AND SOUND

BY GREGORY P. FAGAN

GENERAL INSTRUMENT 2650R

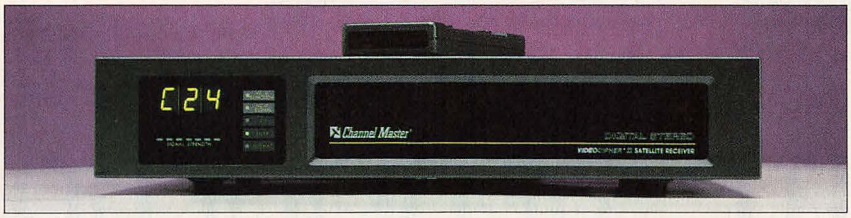
A top executive with a major satellite company recently told *VR* that "satellites are home video's most wonderfully kept secret." And he's right. In terms of program selection and signal reception, a well-tuned, smartly equipped home satellite system beats cable or broadcast setups hands down, both visually and aurally.

But satellite systems remain secrets—except, it seems, from the nearly 2 million homes already outfitted with them. (That's just over 2 percent of the TV-owning homes in the US.) For the great number of dish owners living in rural areas poorly served by broadcast and cable operators, satellites are the *only* choice. However, for true videophiles who hanker for high-tech and programming aplenty, satellites are the *ultimate* choice.

Today, after the scrambling controversy that stopped sales dead (and caused an industry-wide crisis of consumer confidence) the home satellite is back—and better than ever. New satellite receivers abound—some with menu-based on-screen controls, video noise reduction circuits, programmable timers and high-fidelity audio capability. And—politicians take note—most are made and marketed by US-based companies.

A satellite receiver serves as the system center, its heart and mind. It interfaces with the motor controlling the antenna dish so that when a viewer selects a station (via remote control), the dish turns to the appropriate part of the sky to receive the signal. In a basic sense, it performs the same function as the TV tuner within a monitor/receiver.

A glance at the price column on the accompanying chart reveals that some receivers cost little more than a good out-



Digital stereo from the skies: the Channel Master 6440 satellite receiver.

board TV tuner. But, at the opposite end of the price spectrum, you'll notice several models with list prices in the $1,200-plus range. Our discussion will focus on the capabilities of these highly developed system centers.

WHAT'S NEW

IRDs—Programmers bounce signals off satellites (or "birds") and roughly 20 percent of those are scrambled using VideoCipher II technology, developed by General Instrument. GI licenses other manufacturers to produce IRDs (integrated receiver/descramblers) and outboard decoders. About 14 firms, besides GI, now make these IRDs (others, such as Norsat, equip receivers with interface jacks for hooking up outboard VC II decoders). Most of the companies currently developing satellite technology focus on IRDs. The VC II circuit board opens DBS (direct broadcast satellite) customers (see "How It Works," page 87) to a range of performance and convenience features but also adds measurably to the IRD's cost.

Parental Lockouts—Similar in purpose to the parental lockout devices on TV sets and cable converters, the lockouts on IRDs, such as the General Instrument 2650, allow parents to automatically black out the screen during R-rated (or PG-13, for that matter) movies. The IRD accomplishes this by decoding additional movie-related data encoded along with the DBS signal. Chaparral and others now include programmable timers that allow time-shifters to synchronize the IRD with the VCR for unattended recording. Parents can also set a timer to limit kids' viewing in their absence or to automatically shut the system down after they fall asleep.

Video Improvement Circuitry—The latest IRDs are full of it. Top-of-the-line models use circuits that compensate for varying signal strengths—which can change between stations and/or satellites. The same circuitry boosts the signal strength from smaller or TI (terrestrial interference)-prone installations. A circuit in Chaparral's IRDs allows them to make the most of stronger signals by increasing the bandwidth beyond that which is normally found in typical home satellite receivers.

Digital Audio—While the digital audio available through new IRDs doesn't quite rival that of compact disc players (as ads might suggest) it does sound much better than current MTS broadcast stereo-TV decoders. Frequency response—the range of highs to lows produced—is on a par with MTS (though MTS decoders *rarely* perform up to spec). Digital DBS reception, though, comes out way ahead in the stereo

SATELLITE RECEIVERS

MANUFACTURER	MODEL NO.	INT. REC. /DESCRAMBLER	C-BAND	KU-BAND	BUILT-IN ACTUATOR	REMOTE CONTROL	PARENTAL LOCKOUT	ON-SCREEN DISPLAYS	TI FILTER	SUBCARRIER TUNING	STEREO (Multiplex, Matrix, Discrete, Digital)	NO. AUDIO IN/OUT SETS	NO. VIDEO IN/OUT SETS	NOISE REDUCTION	BD CONVERSION	PRICE
CHANNEL MASTER	6440	Yes	Yes	Yes	Yes	Yes	Yes	No	No	Yes	Dig.	-/1	-/1	No	Yes	$800
CHAPARRAL	Cheyenne IRD	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Dig.	1/1	1/1	No	Yes	NA
CHAPARRAL	Sierra III	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Dig.,Mat.,Dis.	1/1	1/1	Yes	Yes	NA
DRAKE	ESR324S	No	Yes	Yes	No	No	No	No	No	Yes	Mat.,Dis.	-/3	-/2	No	Yes	$307
DRAKE	ESR1024	Yes	Yes	Yes	Opt.	Yes	Yes	No	No	Yes	Dig.	-/3	-/3	No	Yes	NA
DRAKE	ESR1224	Yes	Yes	Yes	Opt.	Yes	Yes	Yes	No	Yes	Dig.	-/3	-/3	No	Yes	NA
DRAKE	ESR2450	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Dig.	2/3	1/3	Yes	Yes	NA
DRAKE	ESR9243	No	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Mat.,Dis.	-/3	-/3	No	Yes	$853
DX COMMUNICATIONS	CIC-750S	No	Yes	Yes	No	Yes	No	No	*	Yes	Mat.,Dis.	2/2	1/1	No	Yes	$652
DX COMMUNICATIONS	Citation 900	Yes	Yes	Yes	Yes	Yes	No	Yes	No	Yes	Dig.	2/2	1/1	No	Yes	$929
DX COMMUNICATIONS	Citation 1000	Yes	Yes	Yes	Yes	Yes	No	Yes	No	Yes	Dig.	2/2	1/1	No	Yes	$999
DX COMMUNICATIONS	DSB-800A	No	Yes	Yes	No	Yes	Yes	Yes	*	Yes	Mat.,Dis.	-/2	-/1	No	Yes	$639
ECHOSTAR	SRD3000	Yes	Yes	Yes	Opt.	Yes	Yes	No	Yes	Yes	Dig.	-/2	1/1	Yes	Yes	NA
ECHOSTAR	SRD4000	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Mat.,Dis.	-/2	-/1	No	Yes	NA
ECHOSTAR	SRD5000	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Opt.	Yes	Mat.,Dis.,Dig.	-/2	1/1	Yes	Yes	NA
ECHOSTAR	SRD6000	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Opt.	Yes	Mat.,Dis.,Dig.	2/2	1/1	Yes	Yes	NA
ECHOSTAR	SRD7000	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	All	2/2	1/1	Yes	Yes	NA
ECHOSTAR	SRD8000	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	All	2/2	1/1	Yes	Yes	NA
GENERAL INSTRUMENT	2400R	Yes	Yes	Yes	NA	Yes	Yes	No	Yes	Yes	Dig.	-/-	-/-	No	Yes	$793
GENERAL INSTRUMENT	2650R	Yes	Yes	Yes	NA	Yes	Yes	Yes	Yes	Yes	Mat.,Dis.,Dig.	-/-	-/-	Yes	Yes	$1,150
HOUSTON TRACKER	System II/III	No	Yes	Yes	No	Yes	No	No	*	No	–	-/1	1/2	No	Yes	NA
HOUSTON TRACKER	System VII	Yes	Yes	Yes	Yes	Yes	No	Yes	*	Yes	Mat.,Dis.,Dig.	1/1	1/2	No	Yes	NA

*All specifications are manufacturer's data, not APEL test measurements. * TI filter compatible.*

separation department. For radio buffs, a satellite receiver can also pull in 70 channels of audio programming, including everything from news and music to a reading service for the blind.

PRICE SPREAD

Low ($200-$500)—In this price range we find bare-bones satellite receivers without VC II circuit boards (or the programming and features that go with them).

Mid ($500-$800)—Coming with the territory here are on-screen graphics, video improvement circuitry, stereo sound (not digital), dynamic audio noise reduction and some basic parental lockout capability.

High ($800 and up)—Now we're in IRD land. On the low side, you'll get VC II descrambling and various improvements mentioned in the previous category. Spending over $1,000 brings you the whole IRD enchilada described above.

BUYING TACTICS

- Get references. Any dealer that made it through the satellite industry's lean years should be able to provide you with a list of satisfied customers who can tell you how he did it.
- See it in action. Would you buy a used car without starting it? (No?... Heh heh, would you like to buy a used car? Just kidding.) If you're buying a total satellite system (which can cost over $3,500), ask to see a similar installation. If you only need a receiver, see it working with a dish similar to the one you already own.
- Call the dealer on it. Our Manufacturer's Directory in this issue lists mailing addresses and phone numbers for all of the companies listed on the chart. They are usually glad to provide product information. Additionally, the American Home Satellite Association offers a 30-minute VHS videotape titled *Owning a Home Satellite*. It's available for $29.95 from ASHA, 500 108th Ave. N.E., Suite 800, Bellevue, Washington 98004. □

HOW IT WORKS: THE VIDEOCIPHER II SYSTEM

The VC II descrambling circuits within an IRD or outboard decoder are "addressable." Here's how the system works: After the technicians install your VC II-equipped system, you call any one of several competing program services and subscribe to the channel, or package of channels, you wish to receive. (Some packages are cheaper than comparable ones offered by cable systems.) You tell them the serial number of your equipment, then they pass that number and your subscription terms along to the DBS Center in San Diego, California. The info goes into a computer and in minutes—*presto!*—your machine can unscramble the signals.

This occurs thanks to an astounding system that digitally encodes your "address" (serial number) along with the signal of every channel you've paid to receive. All scrambling programmers route their signals through the DBS Center, where the computers add the subscribers' "addresses." When the signal ricochets off the satellite and into your receiver, the digital addressing activates the decoding circuitry.

SATELLITE RECEIVERS

MANUFACTURER	MODEL NO.	INT. REC./DESCRAMBLER	C-BAND	KU-BAND	BUILT-IN ACTUATOR	REMOTE CONTROL	PARENTAL LOCKOUT	ON-SCREEN DISPLAYS	TI FILTER	SUBCARRIER TUNING	STEREO (Multiplex, Matrix, Discrete, Digital)	NO. AUDIO IN/OUT SETS	NO. VIDEO IN/OUT SETS	NOISE REDUCTION	BD CONVERSION	PRICE
HOUSTON TRACKER	Tracker VIII	Yes	Yes	Yes	Yes	Yes	No	Yes	*	Yes	Mat.,Dis.,Dig.	1/1	1/2	No	Yes	**NA**
HOUSTON TRACKER	Tracker X	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Mat.,Dis.,Dig.	2/2	2/2	Yes	Yes	**NA**
JANEIL	BCR4000	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Mul.,Mat.,Dis.	-/1	-/1	No	Yes	**NA**
NORSAT	JR200	No	Yes	No	Yes	Yes	No	No	No	Yes	Mat.,Dis.	-/1	-/1	No	Yes	**$519**
NORSAT	JR200AF	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Mat.,Dis.	-/1	-/1	No	Yes	**$679**
NORSAT	JR300	No	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Mul.,Mat.,Dis.	-/1	-/1	Yes	Yes	**$899**
NORSAT	JR300AF	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Mul.,Mat.,Dis.	-/1	-/1	Yes	Yes	**$1,139**
PANASONIC	C-1000	No	Yes	Yes	No	Yes	No	No	No	Yes	–	2/2	2/2	Yes	Yes	**$251**
PANASONIC	C-2000A	No	Yes	Yes	No	Yes	Yes	Yes	No	Yes	–	2/2	2/2	Yes	Yes	**$405**
PANASONIC	C-2600	No	Yes	Yes	No	Yes	Yes	Yes	No	Yes	Mul.,Mat.,Dis.	2/2	2/2	Yes	Yes	**$510**
PANASONIC	CRD-4400	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Mul.,Mat.,Dis	2/2	2/2	Yes	Yes	**NA**
PICO	HR-100	No	Yes	Yes	No	No	No	No	Yes	Yes	–	1/2	1/2	No	Yes	**$299**
RADIO SHACK	SR2010	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Mul.,Mat.,Dis.	1/3	1/3	Yes	Yes	**$600**
STS	SR-100	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Dig.	-/1	1/2	Yes	Yes	**$999**
STS	SR-105	No	Yes	Yes	Yes	Yes	No	No	No	Yes	–	-/1	-/1	No	Yes	**$499**
UNIDEN	UST-5500	No	Yes	Yes	No	Yes	No	NA	Yes	Yes	–	NA	NA	Yes	Yes	**NA**
UNIDEN	UST-7700AT	Yes	Yes	Yes	No	Yes	No	Yes	Yes	Yes	–	-/2	-/1	Yes	Yes	**NA**
UNIDEN	UST-9000	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Mul.,Mat.,Dis.	-/2	-/1	Yes	Yes	**$890**
UNIDEN	UST-9900	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Mul.,Mat.,Dis.	-/2	-/1	Yes	Yes	**NA**
ZENITH	5000	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Dig.	1/1	1/1	No	Yes	**$995**
ZENITH	6000	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Mat.,Dis.,Dig.	2/2	1/1	Yes	Yes	**$1,150**
ZENITH	6000U	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Mat.,Dis.,Dig.	2/2	1/1	Yes	Yes	**$1,225**

*All specifications are manufacturer's data, not APEL test measurements. * TI filter compatible.*

COMPROMISING WITH YOUR VIDEOTAPE IS LIKE COMPROMISING WITH ANY OTHER COMPONENT IN YOUR SYSTEM.

Even the most advanced system is only as good as the tape you put into it. That's why Maxell has created XL HiFi.

Its superfine Epitaxial particles and unique binder technology have brought about dramatic improvements in signal-to-noise ratios. As well as a sharp reduction in dropout activity. And thanks to Maxell's rigid quality control, this unsurpassed performance level is guaranteed in every cassette.

So match your tape to the other components in your system and use only XL HiFi from Maxell. Anything less and you could miss the big picture.

maxell
The Tape That Delivers Higher Performance.

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ACCESSORIES

NEC PLA-610

BY GLENN KENNY

As the interest in home video editing grows, so does the market for video accessories. The once-esoteric "black box" is fast becoming an indispensable tool for amateur videographers who want to make the most of their home-grown featurettes—whether that means adding high-tech effects or just boosting the color. Of course, video accessories don't just mean video; inveterate movie-watchers have been showing a widening concern with replicating the stunning sound of the movie theater experience in their own homes as well.

IMPROVING PERFORMANCE —AFTER THE FACT

WHAT'S NEW

Video—In the case of video processors, there's a new level of studio sophistication. Showline's Spectrum 1000 video synchronizer (a last-minute item we were not able to include on our chart), for example, brings you the power of two "time-base correctors," enabling "synchronous A-B roll editing." The seasoned semipro is familiar with these terms, but the video hobbyist might be shaking his head about now. Basically the Spectrum 1000 enables you to place two video pictures on the screen at once and to dissolve directly from one picture to another. These capabilities are just now coming into the reach of the consumer, but not cheaply—the Spectrum 1000, for example, lists at $3,499, which isn't too bad when you consider that professional editing consoles with these effects go for $20,000 or more.

Similar features are provided by Numark's VAM-2000, which uses digital circuitry to simulate the functions of a time-base corrector. This, too, has a pretty steep price tag: $4,995.

While many praised Videonics' DirectEd module for bringing automated editing capabilities to the video novice, many seasoned videophiles found the DirectEd process a little too cumbersome for their purposes. For those people, Videonics is introducing an add-on module, ProEd, which works with a number of sophisticated VCRs (including Panasonic's AG-1950, an industrial deck that's proven very popular among consumers). With a more sophisticated interface and the ability to perform manual overrides, the ProEd module cuts down on the time it takes to make a full Videonics "production."

For easy VCR-to-VCR or camcorder-to-VCR interface, Olympus has the Woodbury Editing Controller, which features a nine-scene edit memory and three editing modes: assemble (in which you edit an entire tape from scratch), insert (in which you place new scenes onto an already existing tape) and audio dub (in which you lay down a new sound track). The useful "preview" mode lets you look at each edit before the controller actually performs it. Like a number of editing controllers, its compatibility with other VCRs is an important point: The source deck for this controller must be equipped with a five-pin remote connector.

Sound—The term isn't just "surround" anymore—it's "surround plus." Audio processors are doing more than bringing you theaterlike sound; a great number of them can duplicate the sound characteristics of a huge concert hall or a smoky jazz club (you provide the smoke, of course) and all the venues in between. Yamaha's DSP-1 has an acoustic mode bank that re-creates 13 environments, from a grand cathedral to a warehouse loft.

Now that CDs and Hi-Fi videocassettes are making consumers aware of just how great great sound can be, some processors are employing circuitry that beefs up the quality of less-than-sterling audio sources.

Technics' SU-AV55 features "digital sampling bass," which compensates for poor bass information from certain sources by reproducing signals at an octave below the original input.

PRICE SPREAD

Low ($130-$300)—In sound, you can get a pretty basic surround decoder for as little as $130. In video, this price range will get you some basic black boxes—color correctors/enhancers, video stabilizers and so on.

Mid ($300-$600)—The sound category skips from the low to the high range almost immediately. In the video category, the black boxes in this range add features—digital effects, audio mixing, even some form of split screen.

High ($600 and up)—And it can go way up, as the list price on the Spectrum 1000 testifies. Digital superimposers, picture computers, multisource sound mixers, automatic editing controls—these are some things to look for in video accessories. Acoustic-field replication, Dolby Surround with Pro Logic steering circuitry (for a more accurate surround effect) and sophisticated processing are among the sound options offered in this range.

BUYING TACTICS

- When looking at video processors, it's a good idea to seriously consider just how much sophistication you're going to need. If you just want to boost the colors while dubbing tapes, you don't really need a titler or video superimposer. And if you're looking to perform only one specific task, ask for a processor that does it, and nothing more—you'll save a few bucks. On the other hand, if you feel you might want to get creative with your videos at some later point, consider getting a multifeatured processor. There's nothing like actually working with one of these accessories to get your enthusiasm for video post-production up to steam.
- Remember, buying a surround sound decoder doesn't automatically give you surround sound. There's the matter of speakers, amplification for the rear channels and so on. If you're on a budget, consider looking for a decoder that provides amplification for the rear channel or getting an inexpensive pair of self-powered speakers for the back of the room. □

EDITING & DUBBING

MANUFACTURER	MODEL NO.	FUNCTION	VIDEO INPUTS/OUTPUTS	AUDIO INPUTS/OUTPUTS	RF INPUTS/OUTPUTS	A/B SWITCHING	DISTRIBUTION AMP	STEREO	AUDIO MIXING	EDIT CONTROL	DIMENSIONS; WEIGHT (HxWxD, to nearest inch; pounds)	COMMENTS	PRICE
AMBICO	V-0660	Duping enhancer	1/1	1/1	-/-	No	No	No	No	No	3x1x3;1	–	**$50**
AMBICO	V-0680	Duping enhancer	1/1	1/1	-/-	No	No	Yes	No	No	3x1x3;1	–	**$70**
ARCHER	15-1263	A/V switcher	4/4	4/4	1/-	Yes	No	Yes	No	No	2x10x6;NA	–	**$70**
HAMA	Cut 10	Edit control	-/-	-/-	-/-	No	No	No	No	Yes	3x17x30	Remote microprocessor control	**$1,295**
HAMA	Cut 20	Edit control	1/1	-/-	-/-	No	No	No	No	Yes	3x17x30	Remote microprocessor control	**$2,349**
LUXMAN	U-100	Control center	8/3	3/2	-/-	No	Yes	Yes	No	No	3x17x10;5½	Remote control	**$350**
OLYMPUS	WEC-1000	Editor	1/1	1/1	1/1	No	No	No	No	No	NA	–	**$499**
RECOTON	V621A	A/V switcher	3/4	3/4	-/-	Yes	Yes	Yes	No	No	2x16x6;3	–	**$160**
TEAC	AV-200	A/V control	8/6	8/6	2/1	No	Yes	Yes	No	No	3x17x12;8	–	**$300**
TEAC	AV-550D	A/V control	4/4	4/4	2/1	Yes	No	Yes	No	No	2x17x12;10	–	**$460**
VIDEONICS	CollectED	Video librarian	-/-	-/-	-/-	No	No	No	No	Yes	NA	Software enhancement for DirectED	**$80**
VIDEONICS	DirectED	Editor	2/2	4/4	-/-	No	No	Yes	No	Yes	3x9x10;5	Remote control	**$499**
VIDEO TECHNICA	VT9000	Fader/editor	2/4	2/4	-/-	Yes	Yes	Yes	No	Yes	4x11x9;5	–	**$300**
VIDEO TECHNICA	VT9000M	Fader/editor	2/4	2/4	-/-	Yes	Yes	Yes	No	Yes	4x11x9;5	Video stabilizer	**$350**
VIDICRAFT	VDM-200	Production center	2/4	*2/4	-/-	Yes**	Yes	Yes	Yes	No†	3x15x8;5	Enhancer, color corrector	**$350**

*All specifications are manufacturer's data, not APEL test measurements. *Includes microphone input. **Allows for split-screen comparison. †Automatic fader.*

VIDEO PROCESSORS/ENHANCERS

MANUFACTURER	MODEL NO.	VIDEO PROCESSING	AUDIO PROCESSING	VIDEO ENHANCER	VIDEO STABILIZER	AUDIO EQUALIZER	STEREO	NO. VIDEO INPUTS/OUTPUTS	NO. AUDIO INPUTS/OUTPUTS	S-VIDEO INPUTS/OUTPUTS	NO. RF INPUTS/OUTPUTS	DISTRIBUTION AMP	DOLBY SURROUND	STEREO SYNTHESIS	REMOTE CONTROL	DIMENSIONS: WEIGHT (HxWxD, to nearest inch; pounds)	COMMENTS	PRICE
AMBICO	V-0682	Yes	No	No	Yes	No	No	1/1	-/-	-/-	-/-	No	No	No	No	8x5x2;1	–	**$70**
ARCHER	15-1272	Yes	No	Yes	No	No	Yes	2/2	2/2	-/-	1/1	No	No	No	No	2x10x6;NA	–	**$100**
AUDIO SOURCE	AV-3	Yes	Yes	Yes	No	No	Yes	5/5	5/5	-/-	1/1	Yes	No	Yes	No	2x17x10;7	–	**$200**
AUDIO SOURCE	AV-4	No	Yes	No	No	Yes	Yes	5/3	5/3	-/-	1/1	Yes	No	Yes	No	2x17x10;9	–	**$170**
BP	V-1880	Yes	No	Yes	Yes	No	Yes	1/2	1/1	-/-	-/1	Yes	No	No	No	3x13x7;3	–	**$99**
BP	V-1895	Yes	No	Yes	Yes	No	Yes	1/4	1/1	-/-	-/1	Yes	No	No	No	2x15x6;4	–	**$170**
BP	V-1896	No	No	Yes	No	No	Yes	1/1	1/1	-/-	-/-	No	No	No	No	2x5x4;1	–	**$60**
MARANTZ	AV251	Yes	Yes	Yes	No	No	Yes	4/3	5/3	-/-	-/-	No	No	No	No	2x17x8;4	–	**$200**
MFJ	1445	Yes	Yes	Yes	Yes	No	Yes	4/4	4/4	-/-	-/1	Yes	No	Yes	No	3x12x6;NA	–	**$350**
MFJ	1450	Yes	Yes	Yes	Yes	No	No	2/3	2/2	-/-	-/-	Yes	No	No	No	2x12x6;NA	–	**$220**
MFJ	1452	Yes	No	Yes	Yes	No	No	2/3	2/3	-/-	-/-	Yes	No	No	No	2x14x8;NA	–	**$300**
MULTIVISION	MV1.1DVC	Yes	Yes	No	No	No	Yes	5/5	5/5	-/-	-/-	No	No	No	Yes	3x17x10;4	Faroudja detail enhancement	**$299**
NUMARK	VAM-2000	Yes	Yes	Yes	No	No	Yes	3/3	4/4	-/-	-/-	No	No	No	No	9x19x6;22	Digital time-base correction	**$4,995**
ORA	HQ1000	Yes	No	Yes	No	No	Yes	1/1	2/2	-/-	-/-	Yes	No	No	No	2x9x5;3	–	**$69**
ORA	HQS2000	Yes	No	Yes	Yes	No	Yes	1/1	2/2	-/-	-/-	Yes	No	No	No	2x9x5;3	–	**$99**
PALTEC	SDC-100	No	Yes	Yes	Yes	No	Yes	2/2	2/2	NA	-/1	Yes	No	No	No	2x11x8;5	–	**$100**
RECOTON	V604A	Yes	No	Yes	Yes	No	Yes	1/3	1/3	-/-	-/1	Yes	No	No	No	3x9x5;4	–	**$150**
RECOTON	V615M	Yes	No	Yes	No	No	Yes	1/4	1/4	-/-	-/1	Yes	No	No	No	2x12x6;3	–	**$350**
SANSUI	AV-99	Yes	Yes	Yes	Yes	No	Yes	2/2	3/2	NA	-/-	No	No	No	No	4x17x11;9	–	**$700**
SANSUI	VX-99	Yes	Yes	No	No	No	Yes	2/2	-/-	NA	-/-	No	No	No	No	4x14x11;6	Wipes, digital art	**$600**
SHOWTIME	277	Yes	No	Yes	No	No	No	1/1	-/-	-/-	-/-	No	No	No	No	NA	In-line camera enhancer	**$299**
SHOWTIME	770	Yes	No	No	No	No	No	1/1	-/-	-/-	-/-	No	No	No	No	NA	In-line color camera processor	**$169**
SHOWTIME	1700	No	No	No	Yes	No	No	1/2	-/-	-/-	-/-	No	No	No	No	4x7x7;3	–	**$180**
SHOWTIME	7020	Yes	Yes	Yes	Yes	No	Yes	4/4	4/4	-/-	-/1	Yes	No	No	No	4x7x7;4	–	**$479**
SHOWTIME	7100	Yes	No	No	No	No	No	1/4	-/-	-/-	-/-	No	No	No	No	4x7x7;4	–	**$389**
VIDEO LINK	154A	No	No	No	Yes	No	No	1/1	-/-	-/-	-/-	No	No	No	No	1x6x4;1	–	**$70**
VIDEO LINK	254	No	No	No	Yes	No	No	1/1	-/-	-/-	-/-	No	No	No	No	2x7x4;1	–	**$90**
VIDICRAFT	AVP-100	Yes	Yes	Yes	No	No	Yes	4/4	4/4	-/-	-/-	Yes	No	No	No	3x17x8;8	Split screen	**$460**
VIDICRAFT	DET-101	Yes	No	Yes	No	No	No	1/1	-/-	-/-	-/-	No	No	No	No	2x8x6;2	Split screen	**$130**
VIDICRAFT	PLR-100	Yes	No	No	Yes	No	No	1/1	-/-	-/-	-/-	No	No	No	No	2x8x6;1	–	**$130**
VIDICRAFT	VCP-100	Yes	No	No	No	No	Yes	1/2	1/1	-/-	-/-	Yes	No	No	No	3x9x6;2	–	**$220**

All specifications are manufacturer's data, not APEL test measurements.

MTS DECODERS

MANUFACTURER	MODEL NO.	NEEDS MPX JACK	MPX INPUT	OTHER INPUTS	NO. AUDIO OUTPUT SETS	NO. SPEAKER TERMINAL SETS	AMPLIFIER POWER (wpc)	COMMENTS	PRICE
ORA	SDX1	Yes	Yes	Channel 3	2	–	–	–	**$99**
PROTON	690	Yes	Yes	–	1	–	25	4-position selector switch	**$149**
RECOTON	FRED I	No	Yes	Probe	2	–	–	–	**$150**
RECOTON	FRED II	No	Yes	Probe, channel 3-4	2	–	–	–	**$180**
RECOTON	FRED III	No	Yes	Probe, channel 3-4	1	1	12	–	**$200**
RHOADES	TE-800	No	Yes	1, stereo audio	1	–	–	–	**$150**

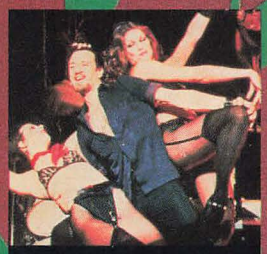
All specifications are manufacturer's data, not APEL test measurements.

SOUND PROCESSORS

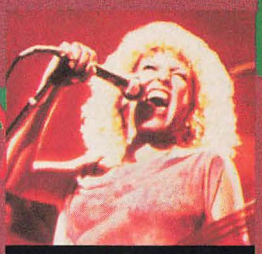
MANUFACTURER	MODEL NO.	STEREO	AUDIO INPUTS/OUTPUTS	VIDEO INPUTS/OUTPUTS	AUDIO MIXING	AMPLIFIER POWER (front/rear, wpc)	DISTRIBUTION AMP	DOLBY SURROUND	PRO LOGIC	MATRIX SURROUND	THEATER EFFECT	SURROUND SOUND	SYNTHETIC STEREO	NOISE REDUCTION	EQUALIZATION	DIMENSIONS: WEIGHT (HxWxD, to nearest inch; pounds)	COMMENTS	PRICE
ARCHER	15-1279	Yes	2/2	2/2	Yes	10/10	Yes	Yes	No	No	No	Yes	No	No	No	3x10x10;18	–	**$130**
AUDIOSOURCE	SS1	Yes	2/3	-/-	No	-/30	No	Yes	No	Yes	Yes	Yes	No	Yes	Yes	2x17x9;6 3/4	–	**$170**
AUDIOSOURCE	SS One/II	Yes	2/3	-/-	No	-/30	No	Yes	No	Yes	Yes	Yes	No	Yes	Yes	2x17x9;6 5/8	–	**$200**
AUDIOSOURCE	SS Two	Yes	1/2	-/-	No	-/15	No	Yes	No	Yes	Yes	Yes	No	Yes	Yes	3x17x11;8	Variable delay	**$250**
CANON	SP-10	Yes	2/2	3/3	No	-/-	No	Yes	No	No	No	Yes	Yes	No	No	3x17x10;6	–	**$369**
dbx	CX1	Yes	5/3	2/1	No	-/-	No	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	NA	Preamplifier	**$2,500**
FOSGATE	DSM3603	Yes	5/1	5/1	No	-/40	No	No	No	Yes	Yes	Yes	Yes	No	Yes	3x17x12;NA	–	**$549**
FOSGATE	DSM3604	Yes	2/1	-/-	No	-/40	No	Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	3x17x12;12	–	**$849**
FOSGATE	DSM3606*	Yes	2/1	-/-	No	-/40	No	Yes	No**	Yes	Yes	Yes	Yes	No	Yes	3x17x12;11	–	**$629**
FOSGATE	DSM3608*	Yes	2/1	-/-	No	-/40	No	Yes	No**	Yes	Yes	Yes	Yes	Yes	Yes	3x17x12;11	–	**$999**
FOSGATE	DSM3610*	Yes	5/1	-/-	No	-/-	No	Yes	No**	Yes	Yes	Yes	Yes	Yes	Yes	3x17x12;11	–	**$1,429**
KENWOOD	KA-V1000R	Yes	12/4	3/3	No	80/20	No	Yes	No	Yes	Yes	Yes	Yes	No	No	NA	–	**$875**
KENWOOD	SS-77	Yes	1/1	-/-	No	-/10	No	Yes	No	No	Yes	Yes	No	No	No	2x17x9;7	–	**$249**
KENWOOD	SS-97	Yes	3/3	2/2	No	-/15	No	Yes	No	No	Yes	Yes	No	No	No	4x17x11;10	–	**$359**
LEXICON	CP-1	Yes	6/10	-/-	No	-/-	No	Yes	Yes†	Yes	Yes	Yes	Yes	No	Yes	3x17x13;11	–	**$1,200**
LUXMAN	F-105	Yes	8/3	3/2	No	-/25	Yes	Yes	No	Yes	Yes	Yes	Yes	No	No	3x17x12;13 1/5	–	**$600**
MEMOREX	DS-10	Yes	3/2	-/-	No	-/15	No	Yes	No	Yes	Yes	Yes	Yes	No	No	3x7x10;10	–	**$130**
NEC	AV-260	No	4/2	4/2	No	30/-	No	Yes	No	Yes	Yes	Yes	No	No	No	17x4x13;NA	–	**$349**
NEC	AV-330	Yes	5/2	3/2	No	30/15	No	Yes	No	No	Yes	Yes	Yes	No	No	17x4x13;NA	–	**$449**
NEC	AV-350	Yes	6/3	4/2	No	30/-	No	Yes	No	Yes	Yes	Yes	Yes	No	No	17x4x13;NA	–	**$649**
NEC	AV-360	Yes	6/3	4/2	No	30/-	No	Yes	No	Yes	Yes	Yes	Yes	No	No	17x4x13;NA	–	**$579**
NEC	AVD-700	Yes	10/4	5/3	No	-/-	No	Yes	Yes	Yes	Yes	Yes	No	No	No	3x17x14;16	–	**$449**
NEC	PLD-310	Yes	1/1	-/-	No	-/-	No	Yes	Yes	No	Yes	Yes	No	No	No	3x17x13;NA	–	**$599**
NEC	PLD-610	Yes	6/3	4/2	No	30/2	No	Yes	Yes	Yes	Yes	Yes	No	No	No	3x17x14;NA	–	**$999**
NEC	PLD-910	Yes	1/2	-/-	No	-/-	No	Yes	Yes	Yes	Yes	Yes	No	No	No	3x17x13;17	–	**$729**
PROTON	SD-1000	Yes	4/9	-/-	No	-/-	No	No	No	Yes	Yes	Yes	Yes	Yes	No	NA	–	**$999**
RECOTON	V622	Yes	1/1	-/-	No	-/-	No	No	No	No	No	No	Yes	Yes	No	2x12x6;3	–	**$150**
RECOTON	V623	Yes	1/1	-/-	No	15/-	No	No	No	No	No	No	Yes	Yes	No	3x12x6;5	–	**$200**
RHOADES	TA-1001	Yes	1/1	-/-	No	-/5	Yes	Yes	No	Yes	Yes	Yes	No	No	No	2x8x6;NA	–	**$130**
SANSUI	DS-77	Yes	2/2	1/1	No	10	Yes	No	NA	NA	NA	Yes	Yes	No	No	3x17x10;9	–	**$400**
SHOWTIME	3000	Yes	7/4	-/-	Yes	-/-	Yes	No	No	No	No	No	Yes	Yes	Yes	4x16x7;8	–	**$780**
SHOWTIME	VV3774	Yes	2/10	2/10	Yes	-/-	Yes	No	No	No	No	No	No	No	No	4x8x8;6	–	**$440**
SHURE HTS	HTS5000	Yes	2/6	-/-	No	-/-	No	Yes	Yes	Yes	Yes	Yes	Yes	No	No	2x17x15;12	–	**$749**
SHURE HTS	HTS5200	Yes	2/6	-/-	No	-/-	No	Yes	Yes	Yes	Yes	Yes	Yes	No	No	2x17x15;12	–	**$1,000**
SHURE HTS	HTS5300	Yes	2/6	-/-	No	-/-	No	Yes	Yes	Yes	Yes	Yes	Yes	No	No	2x17x15;12	–	**$1,200**
SURROUND SOUND	1000	Yes	1/6	-/-	No	-/20	No	Yes	No	Yes	No	Yes	Yes	Yes	No	3x17x9;7	–	**$249**
SURROUND SOUND	4000	Yes	4/8	4/2	No	-/45	Yes	Yes	Yes	Yes	No	Yes	Yes	Yes	No	4x17x14;15	–	**$599**
SURROUND SOUND	SS1-360II	Yes	7/6	NA	No	-/45	No	Yes	No	Yes	Yes	Yes	Yes	Yes	No	3x17x13;16	–	**$379**
TECHNICS	SH-AV40	Yes	3/1	3/1	No	-/-	No	Yes	No	No	Yes	Yes	Yes	No	No	NA	–	**$280**
TECHNICS	SH-AV44	Yes	3/4	4/3	No	-/25	No	Yes	No	Yes	Yes	Yes	Yes	No	No	NA	Variable delay	**$295**
TECHNICS	SU-AV55	Yes	7/3	4/3	No	65/13	No	Yes	No	No	No	Yes	Yes	No	Yes	NA	Variable delay	**$950**
TOSHIBA	XB-1000	Yes	10/4	11/2	Yes	125/50	No	Yes	No	Yes	Yes	No	No	No	No	7x17x17;23	–	**$900**
YAMAHA	AVX-100U	Yes	10/4	6/2	No	65/14	No	Yes	No	Yes	Yes	Yes	Yes	No	No	5x17x15;22	–	**$699**
YAMAHA	DSP-1	Yes	2/1	-/-	No	-/-	No	Yes	No	Yes	Yes	Yes	Yes	No	No	3x17x12;10	–	**$699**
YAMAHA	DSP-3000	Yes	3/1	-/-	No	-/-	No	Yes	No	Yes	Yes	Yes	Yes	No	No	4x17x14;21	–	**$999**
YAMAHA	DSR-100PRO	Yes	1/1	-/-	No	-/-	No	Yes	Yes	No	Yes	Yes	No	Yes	No	3x17x12;10	–	**$599**
YAMAHA	SR-50	Yes	2/2	-/-	No	-/40	No	Yes	No	Yes	Yes	Yes	Yes	No	No	3x17x15;12	–	**$1,899**

*All specifications are manufacturer's data, not APEL test measurements. *Pro-Plus. **Proprietary steering logic. †Auto phase and level correction.*

WE HIT ALL THE HIGH NOTES!



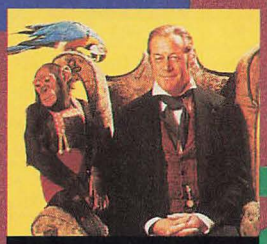
ALL THAT JAZZ



THE ROSE

CBS FOX VIDEO ™

CABARET



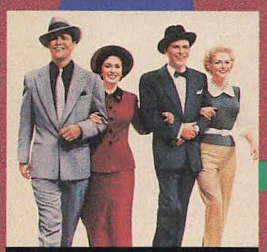
DOCTOR DOLITTLE

MY FAIR LADY

THE SOUND OF MUSIC

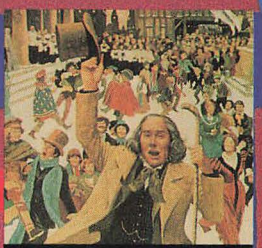
STATE FAIR

CAN-CAN



GUYS AND DOLLS

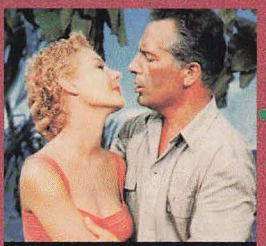
THERE'S NO BUSINESS LIKE SHOW BUSINESS



SCROOGE

HELLO, DOLLY!

OKLAHOMA!



SOUTH PACIFIC

CBS/FOX VIDEO presents THE GREAT MUSICALS COLLECTION. Priced for unlimited encores at only **$19.98*** each! MY FAIR LADY and THE SOUND OF MUSIC (double cassettes) available for **$29.98*** each. Available at video stores September 22nd.

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FOX™ is a trademark of Twentieth Century Fox Film Corporation used under license.

CHARACTER/EFFECTS GENERATORS

MANUFACTURER	MODEL NO.	VIDEO INPUTS/OUTPUTS	AUDIO INPUTS/OUTPUTS	S-VIDEO INPUTS/OUTPUTS	WIPES	FADES	DIGITAL EFFECTS	VIDEO SWITCHING	AUDIO MIXING	DISTRIBUTION AMP	DIMENSIONS: WEIGHT (HxWxD, to nearest inch; pounds)	COMMENTS	PRICE
AMBICO	V–0300	2/2	2/2	-/-	Yes	Yes	No	Yes	No	Yes	3x17x10;5	Auto/manual wipe control	**$425**
ARCHER	15–1274	2/2	2/2	-/-	Yes	Yes	Yes	Yes	Yes	Yes	2x10x6;NA	–	**$90**
HAMA	Video Script 50	1/1	-/-	-/-	Yes	No	Yes	Yes	No	No	NA	–	**$1,049**
HAMA	Video Script 60	1/1	-/-	-/-	Yes	No	Yes	Yes	No	No	NA	–	**$1,999**
MFJ	MFJ–1480B	2/1	2/2	-/-	No	No	No	No	No	No	4x13x7;5	–	**$600**
MFJ	MFJ–1484	2/2	2/2	-/-	No	Yes	No	Yes	No	No	4x13x7;7	–	**$800**
MULTIVISION	MV2.1	1/1*	1/1	-/-	No	No	Yes**	Yes	No	No	3x17x10;7	–	**$425**
RABBIT	Double Play	1/1	-/-	-/-	No	No	Yes**	No	No	No	3x12x8;NA	–	**$229**
SHOWTIME	VC1	2/3	-/-	NA	No	No	No	No	No	No	4x4x14;3	Color bars, art patterns	**$360**
SHOWTIME	VSEC Creator	4/2	4/4	NA	Yes	Yes	No	Yes	Yes	No	4x7x14;NA	Edit preview output	**$570**
SHOWTIME	4AB1 Editor	4/2	4/4	NA	Yes	Yes	No	Yes	Yes	No	4x7x14;5	Edit preview output	**$400**
SONY	XV–D300	1/1*	1/1	-/-	No	No	Yes**	No	No	No	2x9x11;NA	Remote capability	**$300**
TEAC	AV–F3	1/1	-/-	-/-	No	No	Yes	No	No	No	2x9x10;4	Digital freeze-frames	**$249**
VIDICRAFT	SEG–200	2/1	2/1	-/-	Yes	Yes	No	Yes	No	No	3x17x10;8	Auto/manual, Black-burst output	**$530**

*All specifications are manufacturer's data, not APEL test measurements. *Plus one RF input/output. ** TV PIP generator.*

MISCELLANY

MANUFACTURER	MODEL NO.	DESCRIPTION	DIMENSIONS: WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
AMBICO	V-0617	Photo-to-video transfer system with macro lens	10x9x7;3	**$90**
AMBICO	V-0621	Film-to-video transfer system with titler	8x10x4;2	**$100**
ARCHER	15-1273	RF converter	2x3x5;NA	**$25**
ARCHER	15-1289	Video remote-control extender	1x4x3;NA	**$50**
ARCHER	15-1290	3-input video source distributor	2x7x6;NA	**$50**
BP	V-4810	Distribution system	NA	**$50**
CANON	MM-100	Mixing microphone combines live and recorded music	NA	**$150**
FOSGATE	M-100	Monaural surround sound amp	3x17x12;12	**$269**
FOSGATE	S-100	2-channel surround sound amp	3x17x12;14	**$429**
FOSGATE	T-100	3-channel surround sound amp	3x17x12;15	**$629**
GE	ICVA900	Tuner adapter allows camcorder to record off the air	2x4x8;2	**$130**
LUXMAN	RC-101	Receives and passes infrared remote signal to RC-402	1x4x5;1	**$50**
LUXMAN	RC-401	Passes both VHF and infrared signals to RC-403	NA	**$60**
LUXMAN	RC-402	Combines the infrared from RC-101 with a TV(VHF) signal and passes it to RC-401	NA	**$50**
LUXMAN	RC-403	Transmits signals from RC-401 to remote TVs or VCRs	1x4x5;1	**$70**
MEMTEK	RX-60	Extends remote control throughout house	2x7x4;NA	**$119**
NEC	A-1300	4-channel, 50-watt surround sound amplifier	5x16x13:30	**$699**
PALTEC	MC-200	Sheets for external magnetic shielding of A/V components	20x36x$^{1}/_{16}$;$^{3}/_{4}$	**NA**
PIONEER	BSS-F1	Black leather easy chair with built-in stereo speakers and Bodysonic construction	38x38x40;NA	**$2,000**
PLATINUM	PC20/20, Eye Guardian	Adjustable infrared kid-proximity sensor for TVs	6x5x2;NA	**$50**
PSI	LX-1	Video light meter	2x2x4;NA	**$191**
RABBIT	VCR Rabbit	Wired VCR transceiver system	3x7x5;NA	**$90**
RECOTON	V640	Remote-control video switching system	3x6x4;3	**$120**
SMITH VICTOR	VIT	Video interval timer for camcorder time-lapse videography.	1x6x4;1	**$115**
VIDEO LINK	170-94	Remote-control extension system	1x6x5;2	**$70**
VIDEO LINK	180-00	J-Box mounted infrared repeating system	3x2x1;$^{1}/_{2}$	**$90**
VIDEO LINK	270-00	Wireless remote-control extension system	1x6x5;2	**$100**
VIDEO LINK	290-00	Infrared repeating system	1x3x2;$^{1}/_{2}$	**$50**

All specifications are manufacturer's data, not APEL test measurements.

Panasonic takes SVHS to the Editor

The performance of SVHS. It delivers brilliant detail and clarity take after take. And now, thanks to the Panasonic® AG-1830 you have what it takes to edit your best.

When used with the Panasonic AG-A95 editing controller, the AG-1830 can be utilized as either a source or editing deck. But either way you use it, you get impressive results: Totally computerized editing capabilities. Including video insert edits, assembly edits and audio dubs.

To help you locate exact editing points with pinpoint accuracy, the AG-1830 incorporates VASS. It stands for VHS Address Search System, and quite simply it speeds up the editing process.

Versatility is another AG-1830 advantage. With the AG-A95 editing controller, the AG-1830 interfaces with any Panasonic VCR that has a 5-pin remote control connector. What's more, the AG-1830 has "Synchro Editing" so selected Panasonic camcorders can be used as the source deck with synchronized control over the assembly edit functions.

In the playback mode, the AG-1830 adds to your creativity with a host of special digital effects. Like multi-still, still advance, image insert, multi-strobe and digital mosaic art.

Audition the AG-1830. You'll see why it took Panasonic to take SVHS editing to you.

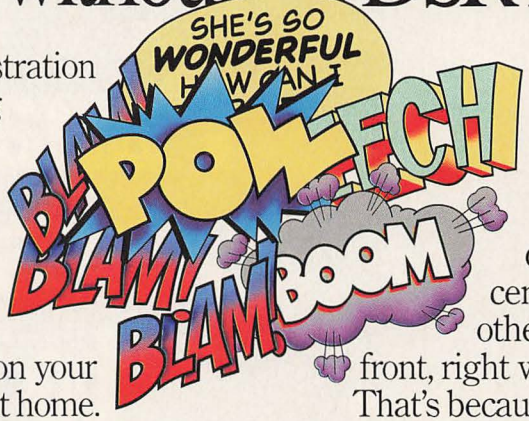
For more information, call Panasonic Industrial Company at 1-800-553-7222, or your local Panasonic Professional/Industrial Video Dealer.

SVHS

Panasonic
Professional/Industrial Video

For additional information, circle No. 25 on Reader Service Card.

What happens when you listen to a movie without the DSR-100 PRO.



Here's a graphic demonstration of what your ears are missing everytime you experience a movie at home.

All those distinctly riveting sound effects that make movies come alive in a theater, inevitably seem dull, muddled and dimensionless on your smaller screen and speakers at home.

Obviously, something has gotten lost in the process.

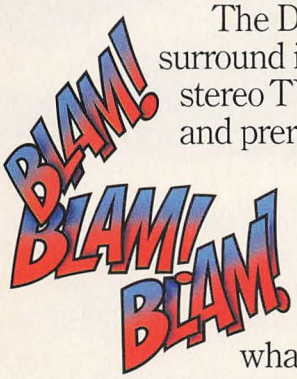
Well, not anymore.

What happens when you do.

Yamaha proudly introduces the new DSR-100 PRO with Dolby* Pro Logic.

An advancement in soundfield processing so significant, it can make the sound system in your living room rival practically any movie theater you can name.

How it works is relatively straightforward.



The DSR-100 PRO decodes the surround information embedded in stereo TV broadcasts, laserdiscs and prerecorded videocassettes.

It even outperforms the great results you get with Dolby Surround by controlling the *placement* of sound to match precisely what you're watching.

If a gun fires on the right, for example, you hear it on the right, just as the director intended.

Critical to this kind of directionality is the front/center channel. Which, among other things, keeps dialogue up front, right where it belongs.

That's because the DSR-100 PRO uses the exact same advanced Dolby decoder used in commercial movie theaters.

The result is an unprecedented audio/video experience that puts the viewer right smack dab in the middle of the action to a degree seldom realized outside a movie theater.

And that's not all.

We also included an interface for our DSP-1 or DSP-3000 Digital Soundfield Processors.

Phenomenal components that allow you to enjoy the acoustic properties of the finest movie theaters and concert halls in the confines of your living room.

Drop by your Yamaha dealer today for a demonstration of the new DSR-100 PRO.

A demonstration so remarkable, your eyes won't believe your ears.

YAMAHA®

Bring home the DSR-100 PRO and you can finally experience the proper placement of sound and dialogue you've been missing.

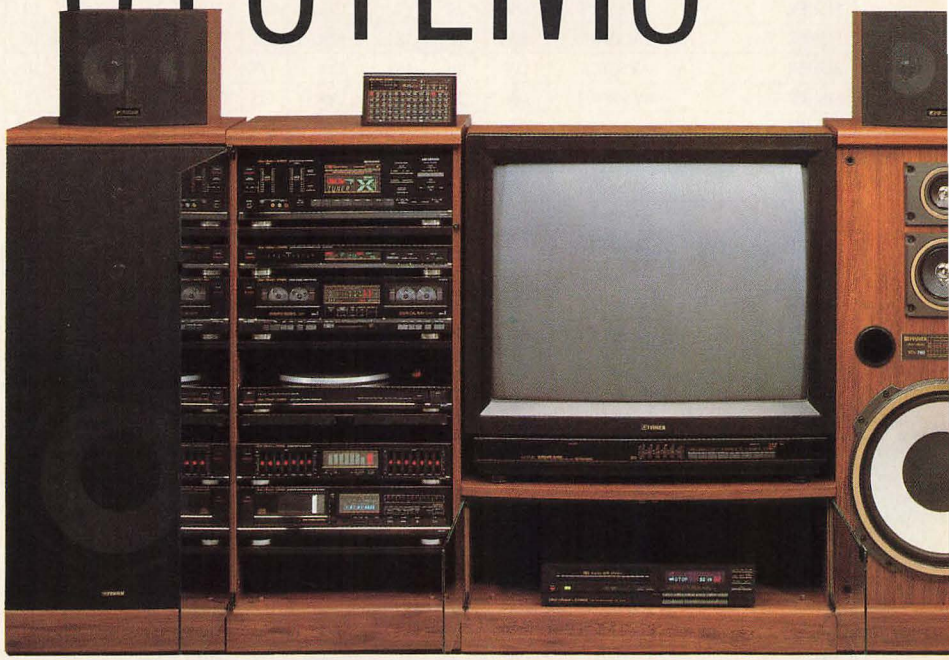
© 1988, Yamaha Electronics Corporation, USA. P.O. Box 6660, Buena Park, CA 90622. For the dealer nearest you, call 1-800-662-6800. *Dolby is a registered trademark of Dolby Laboratories, Inc.

For additional information, circle No. 33 on Reader Service Card.

A/V SYSTEMS

HIGH-TECH PERFORMANCE FOR ONE-STOP SHOPPERS

BY ANDREW GAFFNEY



FISHER AVS5855

Take a high-resolution big-screen TV set, a high-end VCR, a laser disc player, a multitray CD player, a dual audiocassette deck, a linear-tracking turntable, a graphic equalizer and a couple of big loudspeakers, put them all together in one package . . . and what have you got?

If you answered "a lot of equipment," you're only half right; you've also got an audio/visual system (A/V for short). Integrated A/V systems make it easy for the consumer to assemble a comprehensive entertainment center without a lot of fuss. And the current generation of A/V systems is beginning to reflect the increasing sophistication we've seen in individual video and audio components. In fact, with the advent of Super VHS VCRs, high-resolution big-screen sets, surround sound technology et al., today's A/V systems are looking better than ever—less like jumbles of stuff arbitrarily hooked together, and more like minitheaters.

WHAT'S NEW

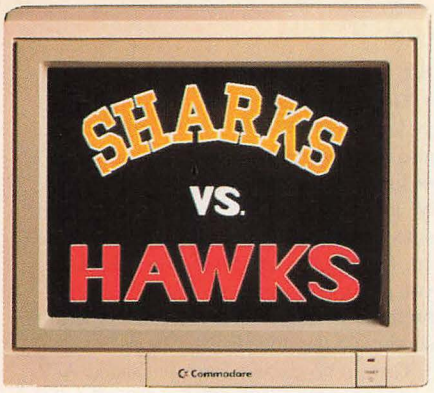
A/V Receivers—These are becoming increasingly sophisticated, providing not only the essential linking point for all the different components, but, in some cases, supplying performance boosters as well. Video enhancement, different audio modes (some simulating the kind of sound heard in various listening environments)—the top A/V receivers all include these kinds of features.

Surround Sound—This season's buzzword. Many of the latest packaged systems, such as the Fisher AVS6852 and AVS6856, now incorporate some type of surround sound (in this case, Dolby Surround). Since the whole point of an integrated A/V system is to give you everything at once, A/V receivers ought to have separate amplification that allows for the powering of rear-channel speakers, which is why, in our chart, the watts-per-

A/V SYSTEMS

MANUFACTURER	MODEL NO.	TV TYPE (Direct View or Rear Projection)	SCREEN SIZE (inches)	CHANNELS	VCR MODEL NO.	REMOTE PROGRAMMING*	AMPLIFIER POWER (front/rear, wpc)	AUDIOCASSETTE DECK	TURNTABLE DRIVE SYSTEM (Belt, Direct)	WOOFER DIAMETER (inches)	MIDRANGE DIAMETER (inches)	TWEETER DIAMETER (inches)	CABINET FINISH (Black, Wood)	OPTICAL DISC PLAYER (CD,CD-V,LV)	AUDIO EQUALIZER	ON-SCREEN SYSTEM CONTROL	DOLBY SURROUND	UNIFIED REMOTE	PRICE
FISHER	AVS368	DV	20	181	Opt.	OS	40/-	Yes	–	10	4	3	B	–	Yes	No	No	Yes	**$1,400**
FISHER	AVS643	DV	26	181	Opt.	OS	20/-	Yes	–	8	4	3	B	–	Yes	No	Opt.	Yes	**NA**
FISHER	AVS1550	DV	35	181	Opt.	OS	150/-	Yes	–	10	4	3	B	CD	Yes	No	No	Yes	**NA**
FISHER	AVS1551	DV	35	181	Opt.	OS	40/-	Yes	–	10	4	3	B	–	Yes	No	No	Opt.	**$3,900**
FISHER	AVS5737†	DV	26	181	Opt.	OS	120/-	Yes	Belt	15	4	3	B	CD	Yes	No	Opt.	Yes	**NA**
FISHER	AVS5800	DV	19	181	Opt.	OS	50/-	Yes	Belt	10	4	3	B	–	Yes	No	Opt.	Opt.	**NA**
FISHER	AVS5805	DV	20	181	Opt.	OS	50/-	Yes	Belt	10	4	3	B	–	Yes	No	Opt.	Yes	**$1,200**
FISHER	AVS5815	DV	26	181	Opt.	OS	100/-	Yes	Belt	10	4	3	B	–	Yes	No	Opt.	Yes	**NA**
FISHER	AVS5820	DV	26	181	Opt.	OS	110/-	Yes	Belt	10	4	3	B	CD	Yes	No	No	Yes	**NA**
FISHER	AVS5847†	DV	27	181	Opt.	OS	130/-	Yes	Belt	15	4	3	B	CD	Yes	No	Opt.	Yes	**NA**
FISHER	AVS-5855†	DV	31	181	Opt.	OS	150/20	Yes	Belt	6½	–	3	B	CD	Yes	No	Yes	Yes	**NA**
FISHER	AVS-6737†	DV	26	181	Opt.	OS	120/-	Yes	Belt	15	4	3	B	CD	Yes	No	No	Yes	**$2,400**
FISHER	AVS6800	DV	19	181	Opt.	OS	50/-	Yes	Belt	12	4	3	B	–	Yes	No	No	Yes	**NA**
FISHER	AVS6805	DV	20	181	Opt.	OS	50/-	Yes	Belt	12	4	3	B	–	Yes	No	Opt.	Yes	**$1,400**
FISHER	AVS6811	DV	20	181	Opt.	OS	100/-	Yes	Belt	12	4	3	B	–	Yes	No	No	Yes	**NA**
FISHER	AVS6836	DV	26	181	Opt.	OS	100/30	Yes	Belt	6½	–	3	B	CD	Yes	No	Yes	Yes	**$2,400**
FISHER	AVS6845	DV	26	181	Opt.	OS	120/-	Yes	Belt	15	4	3	B	CD	Yes	No	No	Yes	**$2,400**
FISHER	AVS6852†	DV	27	181	Opt.	OS	150/20	Yes	Belt	15	4	3	B	CD	Yes	No	Yes	Yes	**NA**
FISHER	AVS6856†	DV	27	181	Opt.	OS	150/20	Yes	Belt	15	5	3	B	CD	Yes	No	Yes	Yes	**NA**
FISHER	MARK 22†	DV	27	181	FVH-990	OS	150/-	Yes	Belt††	15	5	3	B	NA	Yes	No	No	Yes	**NA**
MARANTZ	LX135†	DV	26	142	VR465	OS	130/-	Yes	Belt	15	5	1	B	CD	Yes	No	Yes	Yes	**$5,200**
MONITOR	AV-1500	DV	19	NA	–	–	5/-	Yes	Belt	NA	–	NA	B	Opt.	Yes	No	No	No	**$599**
MONITOR	AV-3500C2	DV	19	139	–	OS	5/-	Yes	Belt	6	–	3	B	Opt.	Yes	No	No	Yes	**$699**
MONITOR	AV-4500C4	DV	19	139	–	OS	5/-	Yes	Belt	6	–	3	B	Opt.	Yes	No	No	Yes	**$799**
MONITOR	AV-4500RK3	DV	19	139	–	OS	20/-	Yes	Belt	10	5	3	B	Opt.	Yes	No	No	Yes	**$849**
MONITOR	AV-4700C6	DV	19	139	–	NA	20/-	Yes	Belt	8	5	3	B	Opt.	Yes	No	No	Yes	**$899**
MONITOR	AV-4800AK	DV	NA	139	–	OS	20/-	Yes	Belt	8	5	3	B	Opt.	Yes	No	No	Yes	**$899**
MONITOR	AV5700RK5	DV	25	139	–	NA	20/-	Yes	Belt	10	5	3	B	Opt.	Yes	No	No	Yes	**$1,099**
NEC	ES-2600†	DV	26	NA	N-966	OS	50/-	Yes	–	12	5	1	W‡	CD	No	No	Yes	Yes	**$4,324**
NEC	ES-2610†	DV	26	NA	N-966	OS	30/30	Yes	–	10	5	¾	W	CD	No	No	Yes	Yes	**$5,204**
NEC	ES-4160†	RP	41	NA	DX-5000	OS	100/30	Yes	–	10	5	¾	W	CD	No	No	Yes	Yes	**$8,749**
PIONEER	F-8000†	DV	26	139	–	OS	70/30	Yes	Dir.	12	5	1	B	All	No	Yes	Yes	Yes	**$5,920**
PIONEER	F-PRO9000†	RP	40	125	–	OS	70/30	Yes	Dir.	12	5	1	B	All	No	Yes	Yes	Yes	**$8,680**
RCA	Dimensia 1988†	DV or RP	20-46	147	VPT695	OS	120/50	Yes	Belt††	11	4	1	B	CD	Yes	Yes	Yes	Yes	**$1,500-$4,300**
SANYO	AV200	DV	20	140	–	–	120/-	Yes	Belt	12	5	3	B	–	Yes	No	No	No	**$1,000**
SANYO	AV250	DV	20	140	–	–	50/-	Yes	Belt	10	5	3	B	–	Yes	No	No	No	**$1,000**
SANYO	AV280	DV	25	112	–	–	50/-	Yes	Belt	12	5	3	B	–	Yes	No	No	No	**$1,500**
SANYO	AV300†	DV	25	112	–	–	120/-	Yes	Belt	12	5	3	B	–	Yes	No	No	No	**$1,600**
SANYO	AV400A†	DV	25	112	–	–	120/-	Yes	Belt	12	5	3	B	–	Yes	No	No	Yes	**$1,600**
SANYO	AV500A†	DV	25	112	–	–	100/-	Yes	Belt	12	5	3	B	–	Yes	No	No	Yes	**$1,800**
SANYO	AV650†	DV	26	181	–	–	150/-	Yes	Belt	12	5	3	B	CD	Yes	No	No	Yes	**$3,000**
SANYO	AV700A†	RP	40	140	–	–	100/-	Yes	Belt††	12	5	3	B	CD	Yes	No	Yes	Yes	**$3,800**
SANYO	AV800A†	DV	35	181	–	–	100/-	Yes	Belt††	12	5	3	B	CD	Yes	No	Yes	Yes	**$5,000**
SOUNDESIGN	5871MP1	DV‡‡	19	105	–	–	NA	Yes	Belt	6½	NA	NA	W	–	Yes	No	No	No	**$700**
SOUNDESIGN	5998MP3	DV‡‡	19	105	–	–	NA	Yes	Belt	8	NA	NA	W	–	Yes	No	No	No	**$860**
SOUNDESIGN	6859MP2	DV‡‡	19	105	–	–	NA	Yes	Belt	6½	NA	NA	W	–	Yes	No	No	No	**$600**
TECHNICS	SC-AV1000†	DV	27	155	–	OS	110/-	Yes	Belt	12	NA	NA	B	CD	NA	Yes	No	Yes	**$3,800**
TECHNICS	SC-AV3000†	DV	27	155	–	BC	110/-	Yes	Belt	10	NA	NA	B	CD	NA	Yes	Yes	Yes	**$4,500**
YAMAHA	AV-5†	DV	26	142	–	OS	115/15	Yes	Belt	12	5	¾	W	CD	Yes	Yes	Yes	Yes	**$2,499**

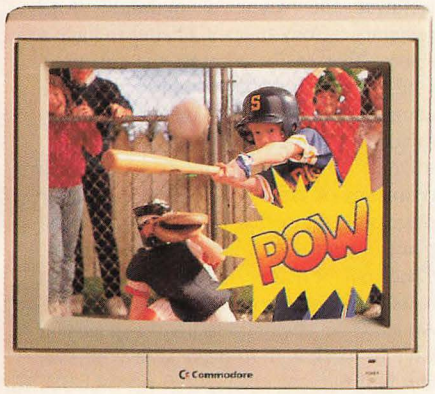
*All specifications are manufacturer's data, not APEL test measurements. All include MTS. *On-screen, LCD, fiber pen, bar code. **All dual. †Separate amplifier and tuner. ††Linear tracking. ‡Available in black. ‡‡Lacks MTS decoder.*



FADE IN COMPUTER-GENERATED TEAM LOGOS.

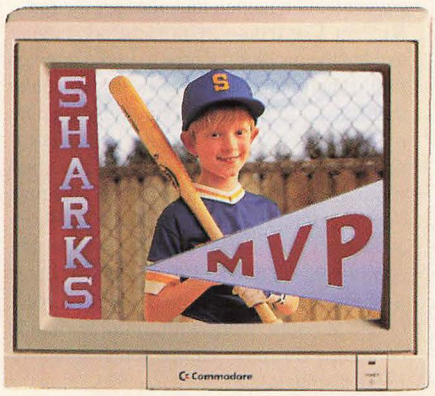
CHECKERBOARD WIPE REVEALS STAR PLAYER.

SUPERIMPOSED TITLES DISPLAY STATISTICS.



COMIC BOOK EFFECT POPS ONTO SCREEN.

ANIMATED BASEBALL FLIES TOWARD VIEWER.



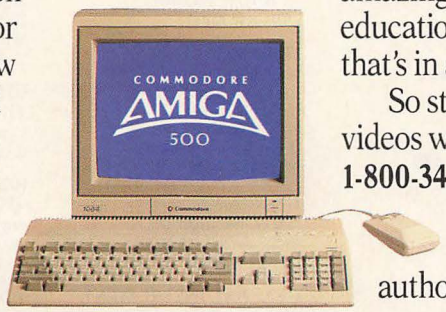
DISSOLVE TO TEAM LOGO AND PENNANT OVER FREEZE FRAME. FADE TO BLACK.

Bring Your Home Videos Into The Big Leagues With The Commodore Amiga 500.

Team up your video system with the Commodore® Amiga 500 home computer, and you've got professional video production power.

The Amiga® has already been used to create special effects for network TV programs. And now you can use its 4096 colors and powerful graphics software to generate 3-D titles...animation—even sophisticated wipes, fades and dissolves. Then superimpose them onto your videos with an optional genlock device.

But the Amiga 500 gives you much more than video production power. It's a complete home office productivity computer. It plays amazing arcade games. It makes education more fun. All at a price that's in anyone's ballpark.



So step up to big league home videos with the Amiga 500. Call **1-800-343-3000, ext. 300**, for more information and the name of your nearest authorized dealer.

Only Amiga Makes It Possible.

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For additional information, circle No. 22 on Reader Service Card.

Blastoff: the Yamaha AV-5 entertainment center with Dolby Surround, a direct-view TV set and a CD player.

channel category will have two specs: one for the front channel, the other for the rear.

Remote Controls—Manufacturers, having tackled the problem of how to make remotes multifunctional, are now trying to make them easier to use. In a remarkable display of intermanufacturer detente, some companies are leaving room on their unified remotes to learn the commands of other products. Some manufacturers are backing away from the unified remote concept; the components in Mitsubishi's Home Theater Systems all come with their own remotes. Other remotes work with multiple brands of equipment and feature touch-sensitive LCD displays.

PRICE SPREAD

Low ($500-$800)—Yes, you can get an A/V system at this price. It won't be a particularly sophisticated one, though. Don't look for a Hi-Fi VCR here or a screen size over 19 inches; you're not even guaranteed a CD player. Amp power will be minimal.

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• The biggest advantage of the packaged system—its all-in-one convenience—can also be its biggest drawback. The sound and picture performance of an A/V system is only as strong as its weakest link, and sometimes not all the components measure up. The biggest culprit: speakers. Make sure you give any system a full aural workout—preferably with a CD or laser disc—before signing on the dotted line.

• There's no excuse for a packaged A/V system not being easy to operate. But the sheer number of functions a large A/V system performs can mean huge, confusing unified remotes. It's best to actually try out the remote—can you make sense out of it without the owner's manual? And remember: Sometimes it's better to have a remote that easily controls the functions you'll need most often rather than a more complex one that has a button for every minor function in the system.

• Don't be ashamed to focus on the cosmetics. A large A/V system is a major piece of furniture that will assume a central place in your home. It ought to look right. Check out the quality of the cabinetry—does it look like solid wood or cheap veneer? And always, always measure the space you have to work with to make sure your system will fit. □

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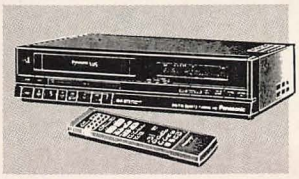

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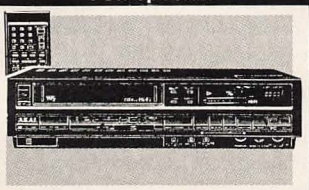

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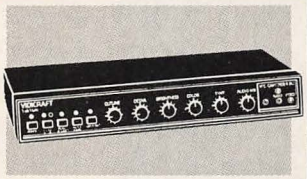

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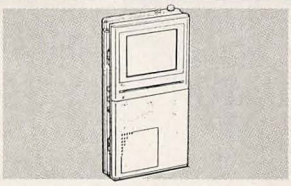

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·REVIEWS·

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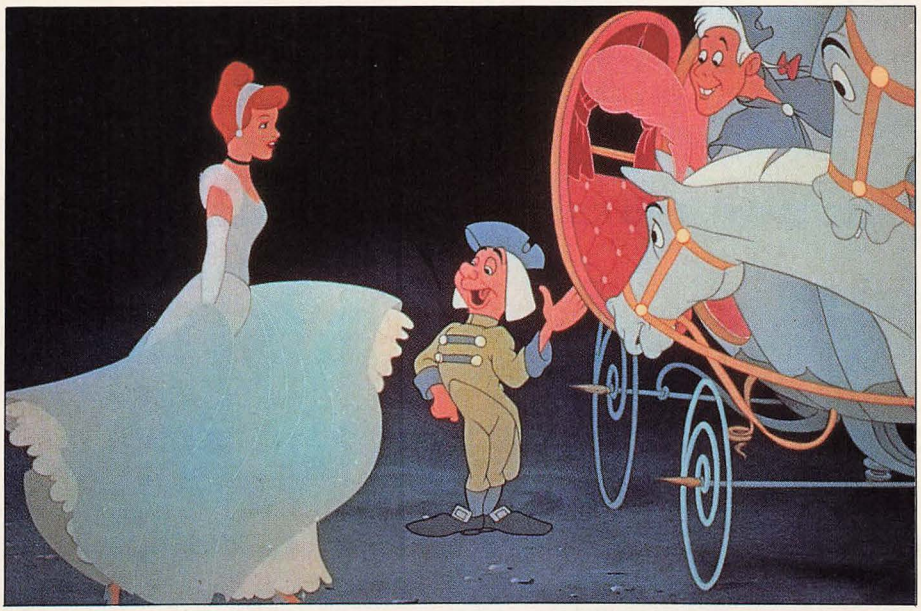


Step right this way—to one of Disney's long-underrated treats.

CINDERELLA ★★★★

Animated feature. Directed by Wilfred Jackson, Hamilton Luske, Clyde Geronomi. 1950. Rated G. (Walt Disney cassette, 76 min., Hi-Fi mono, $26.99)

BY LEONARD MALTIN

Watching Disney's *Cinderella* is like taking a deep breath of fresh country air. It's positively exhilarating. Since this is one of Disney's bonafide classics, that shouldn't come as a surprise. But the truth is, *Cinderella* has always been taken for granted by animation buffs. They agree it's slick and well made but that it lacks the innovation (some would say inspiration) of the earlier cartoon features—particularly *Snow White and the Seven Dwarfs* and *Pinocchio*. That may be. But if it's true, then we're condemned to criticize *Cinderella* for perfection.

Rest assured, this is a practically perfect fairy tale. The genius of Disney was in expanding a simple storybook fable and sustaining it for the length of a feature movie. To do this, he and his team created supporting characters that the Brothers Grimm never thought of: a collection of mice and birds who act as both Greek chorus and comedy relief. Cinderella is one of the most natural and likable human characters ever animated by Disney, but her little friends (with comically high-pitched voices) add humor and heart to the otherwise familiar tale.

As I viewed this old favorite again, I couldn't help but marvel at the things Disney did so well that others cannot seem to recapture. His animated characters have instantaneous appeal. We meet the birds and mice in the very first scene of the movie, and we like them right away—just as we do the lovely Cinderella. If we didn't, we couldn't get involved in the story and care so much at the climax, when it seems as if our heroine may lose her chance to try on the glass slipper.

And those songs! These days, we're lucky if a cartoon feature has even *one* good number. *Cinderella* has nothing *but* good numbers. "A Dream Is a Wish Your Heart Makes," "Bibbidi Bobbidi Boo" and "Cinderella" are simply delightful.

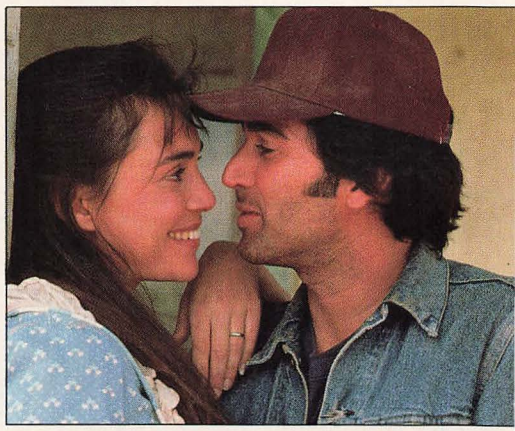
Being able to show Cinderella at home is not just a treat, it's a privilege. And it's the kind of experience you and your family will want to enjoy more than once. Like any good fairy tale, it never wears out its welcome. I'm ready to rewind the tape and watch it again right now.

THE MILAGRO BEANFIELD WAR ★★★★

Chick Vennera, Sonia Braga, Ruben Blades, John Heard, Richard Bradford, Christopher Walken. Directed by Robert Redford. 1988. Rated R. (MCA cassette, 118 min., Hi-Fi stereo, DS, $89.95)

BY JEFFREY LYONS

This is a delightful fable about one courageous man's fight against "progress"—an age-old conflict given an imaginative new twist or two by producer-director Redford. Working from a David Ward-John Nichols screenplay (from Nichols' novel), he has woven legend, folklore, humor and contemporary drama into a tableau that makes for a sweet tale of determination and grit.



Vennera (right): taking on the Big Boys.

Just outside a dusty pueblo in New Mexico, a huge tract of land is about to be turned into the state's largest leisure-time development. Little do the local *campesinos* know, rather than being a boon to their dirt-poor economy, the development will mean prohibitively high tax rates, which will soon drive them out and eradicate their way of life.

One man refuses to sit still for this. All by himself, this farmer (Vennera) diverts a water source and farms a tiny beanfield

right where one of the holes on the new golf course is scheduled to be located. In the confrontation that results, the townspeople of Milagro are divided, with the local sheriff (Blades) in the middle.

Redford has coached effective supporting performances from Heard as a radical journalist, Braga as a local activist, Walken as a steel-eyed government enforcer and Daniel Stern as a sociologist trying to record the local history. But, most of all, Redford has let the nobility of the farmer's struggle speak for itself. He's kept the tone of the movie gentle, like the old man in the story—as if spinning a tale to a wide-eyed child. This is one well worth seeing—and savoring.

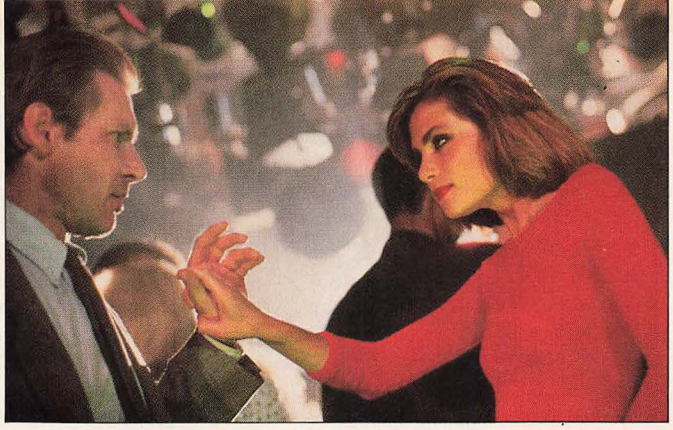
■

FRANTIC ★★★

Harrison Ford, Betty Buckley, John Mahoney. Directed by Roman Polanski. 1988. Rated R. (Warner cassette, 120 min., Hi-Fi stereo, DS, $89.95; LV disc, CX stereo, $39.98) □

BY JIM FARBER

For a movie called *Frantic*, Polanski's latest thriller is amazingly methodical. Rather than relying merely on manic action to keep things taut, the director mounts tension through painstaking deliberation. His opening, in fact, may rank as the most daringly slow start ever for a suspense flick. For the first 15 minutes we are inundated with normalcy. A celebrated doctor (Ford) and his wife (Buckley) arrive in Paris after a long flight from San Francisco. They check into a hotel, make phone calls, order room service. While Ford is in the shower, however, his wife is lured downstairs and kidnapped. In the Hitchcock tradition, all this stems from a simple mix-up at the airport—resulting in an ordinary man forced into an extraordinary situation.



Ford and Emmanuelle Seigner in* Frantic: *caught in a Hitchcockian dilemma.

Ford's character and performance, however, pump new life into a familiar form. He's a doctor used to hinging his identity on maintaining control, so the experience takes on a special sense of disruption. The Paris setting also contributes disorientation for the character: He doesn't speak the language, and his body is suffering from severe jet lag.

While Polanski uses the character's distorted sense of time to great advantage, he also exploits the *audience's* sense of time brilliantly. He lets scenes go on longer than expected, packing more of them into a single day than usual, without ever losing momentum—a considerable feat. In fact, the director's rhythm hasn't been this sure since his 1974 *Chinatown*. Helping him along is a sexy Ennio Morricone score and wistful, blue-tinted cinematography.

Despite these sensual touches, though, the movie remains somewhat chaste and decidedly conservative for Polanski. There are no sex scenes, and our hero's relationship with his decidedly unglamorous wife of 20 years offers a credible portrait of firm monogamy. Likewise, the ending has its odd twists. There's also a subtheme about how international politics involves us all, even the apolitical main character. If that theme had more conviction, *Frantic* might have scaled the heights of *Chinatown*. As is, Polanski still achieves something rare: He rivets our attention with cinematic control.

■

RAMBO: THE MAN, THE MYTH, THE WAIF

Sylvester Stallone. Love him, hate him, question his taste in women—but don't tell him how to make movies. Even his critical bombs bring in big boxoffice and video store bucks. Sly took time out to go a few rounds with *VR*'s Greg Fagan before *Rambo III*'s recent theatrical opening in New York.

VR: *That scene where you cauterized the wound in your side was pretty grisly.*

STALLONE: That's one way of getting rid of unwanted fat, isn't it?

VR: *The flame seemed to go right through your body. How did they do that?*

STALLONE: Well, we used an appliance, and it was shot in two parts. In the first shot you've got me digging the knife around and reacting to it. Then we put on the appliance and filled it with gunpowder. The second shot was just supposed to be of me lighting it and the flames blowing out the back. Something happened and it blew out the back, it blew out the front, it blew up!

VR: *That doesn't sound like fun.*

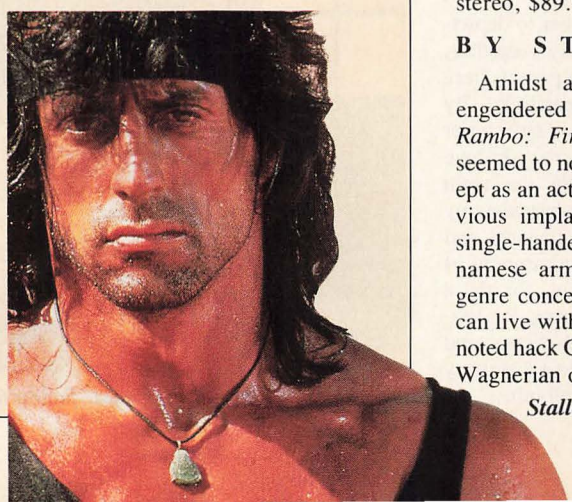
STALLONE: Yeah. And as Rambo, I'm trying to be stoic. They said, "You ready Sly?" and I thought, *"Nothing can stop me."* I said, "Go ahead, light it." Then they blew it and *yelp, yelp, yelp*, I was like a dachshund with his tail on fire.

VR: *So you don't recommend trying to "live" the character?*

STALLONE: No way, I tried that once with Rocky. I said, "Yeah, I'm pretty tough" and got in the ring with Ernie Shavers. Man, he hit me so hard I saw my children grown. I couldn't believe it. Give me someone easy, like Mr. T.

VR: *Do you think people misinterpret the* Rambo *movies?*

STALLONE: Oh yeah. He's not a superpatriot, a violent machine or a psycho. He's always brought kicking and screaming into a situation in order to save someone else. He doesn't go into Afghanistan to kill Russians, he goes in to rescue a friend. Because Rambo doesn't really have a sense of self. He doesn't say, "I am a warrior." He doesn't know what he is. He's lost. He's America's waif. That's why I get upset when some guy in baggy fatigues goes into a shopping center, mows a bunch of people down, and they say, "Oh, another *Rambo killing*." That's like saying—whenever anybody gets punched out in the street—"Looks like another *Tyson murder*!" Why do they do it to me? I didn't do anything. □



Stallone: still going strong.

RAMBO III ★★

Sylvester Stallone, Richard Crenna, Marc de Jonge. Directed by Peter MacDonald. (IVE cassette, 102 min., Hi-Fi stereo, $89.95)

BY STEVE SIMELS

Amidst all the political controversy engendered by this movie's predecessor, *Rambo: First Blood Part II*, nobody seemed to notice that *II* was singularly inept as an action movie. Forgetting its obvious implausibilities (such as Stallone single-handedly wiping out the Vietnamese army, a suspension-of-disbelief genre conceit that most folks apparently can live with), the picture, as directed by noted hack George Cosmatos, was more a Wagnerian ode to its self-absorbed star's

ABOUT THESE REVIEWS

To parallel the viewing environment of most home viewers, VR critics normally review programs in their homes. Unless otherwise indicated: all tapes are SP; all LV discs are EP. All programs are in color unless marked B&W. ☐ indicates closed captions for the hearing-impaired; DS indicates Dolby Surround sound.

★ ★ ★ ★ OUTSTANDING
★ ★ ★ GOOD
★ ★ AVERAGE
★ BELOW AVERAGE

pecs than a well-staged shoot-'em-up.

Rambo III, on the other hand, while hardly a classic, at least succeeds on the level of an old-fashioned Saturday matinee serial, with the requisite delicious cartoon bad guys and hairbreadth escapes. One suspects that the series' diminished tendency to take itself seriously stems from a canny reading of the country's current political climate, which left Stallone without as much of an axe to grind (in fact, the movie tacitly admits that America's involvement in Vietnam was a mistake).

In any case, for what it is, *Rambo III* isn't bad. The Afghan (actually Israeli) locales are properly spectacular and the stunts are efficiently handled. De Jonge, as a Russian colonel so satanic that his eyebrows actually curl up in a V, makes the most of such lines as "You've tried my patience for the last time!" He has to be one of the coolest screen villains since Ming the Merciless. For dumb entertainment, you could do a lot worse.

FOR KEEPS ★★★

Molly Ringwald, Randall Batinkoff, Kenneth Mars. Directed by John Avildsen. 1988. Rated PG-13. (RCA/Columbia cassette, 98 min., Hi-Fi stereo, DS, $89.95)

BY ANDREW SARRIS

For Keeps created a bit of a stir during its theatrical release by daring to depict the darker side of "baby booming"—particularly for adolescent couples without six-figure, pop-culture incomes or "old money" trust funds.

Avildsen, who is no stranger to depicting urban blight of one kind or another, tends to make the respective parents here monstrous gargoyles of insensitivity. By contrast, Ringwald and newcomer Batinkoff are idealized as crazy-in-love kids who manage to make the right choices after teetering embarrassingly over the abyss of lifelong poverty and dependence. Still, an unusual amount of humiliation (unusual, that is, for these feel-good times) is heaped upon the too-soon-grown-up couple when they attend their high-school prom, she in a maternity dress, he with remarkable aplomb.

For Keeps is also unusually romantic for these fun-at-any-price days. Ringwald and Batinkoff are sweet rather than gross, and the background music is melodic in an old-fashioned way, rather than driven by a disco beat. Ringwald herself is something of a pop phenomenon in that, while she makes movies centered on the problems of the young female, she plays characters who are not aggressively aggrieved about their situation. She possesses the kind of spunk girls in movies used to have before they were forbidden to hurt boys' feelings by ever saying no. Whether this represents the wave of the future or a partial return to the dear, dead past, *For Keeps* has enough charm for a worthwhile video rental.

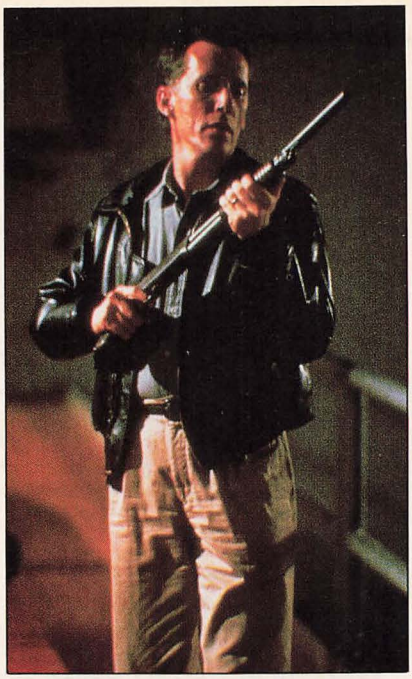
COP ★★★

James Woods, Lesley Ann Warren, Charles Durning, Randi Brooks. Directed by James B. Harris. 1988. Rated R. (Paramount cassette, 110 min., Hi-Fi mono, $89.95)

BY ED HULSE

Cop is an engrossing thriller that'll grab you by the throat right from the first scene and grip you until its explosive finale. The fascinating thing about this adaption of James Ellroy's *Blood on the Moon* is not the plot, which is sometimes unnecessarily vague, nor the visual style, which is strictly perfunctory. It's the central performance of Woods, one of the best actors working in movies today. He's the glue that holds *Cop* together.

Woods plays Lloyd Hopkins, a hyperactive L.A. police detective whose psychopathic hatred of crime and criminals makes him a very effective cop but an insensitive, one-dimensional human being. His obsessive pursuit of a serial killer alienates him from his family, friends, superior officers and even a female author (Warren) who may be the missing link in his case, and with whom he has a half-hearted affair.



Cop ***Woods: square-jawed and wacko.***

As a whodunit, *Cop* is not much, for the revelation of the killer's identity is pretty gratuitous. What makes *Cop* riveting is Woods himself. He brings an almost maniacal intensity to the part. His Lloyd Hopkins isn't just another square-jawed, cardboard-cutout cop; he's a borderline psychotic whose violent anti-social tendencies are held in check only by his fanatical devotion to the law. Hopkins' wacko side is demonstrated in a lengthy scene detailing his solitary attempt to establish a *modus operandi* and a psychological profile of the killer by gleaning information from the case files of earlier victims. His deductions are not logical but instinctive, and, once he arrives at a conclusion, Hopkins marches into his superior's office with the religious fervor of a born-again convert. It's Woods' performance that elevates *Cop* from a routine police procedural to a gripping psychological thriller.

Batinkoff and Ringwald: facing the grubbier realities of the baby boom.

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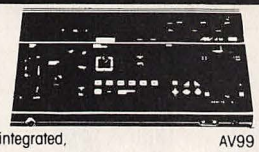

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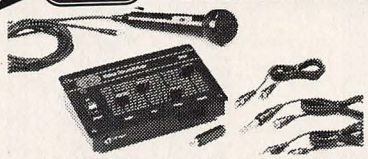

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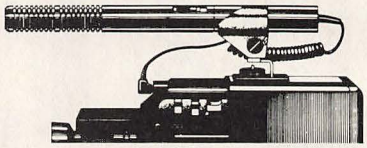

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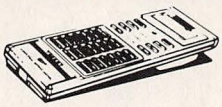

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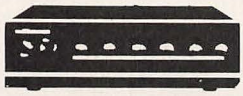

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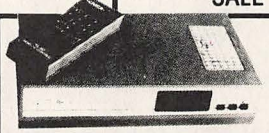

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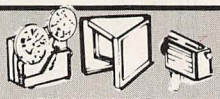

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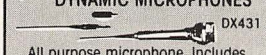

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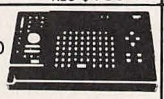

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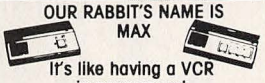

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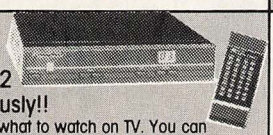

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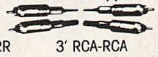

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WALKER ★

Ed Harris, Marlee Matlin, Richard Masur, Peter Boyle. Directed by Alex Cox. 1987. Rated R. (MCA cassette, 95 min., Hi-Fi mono, $79.95)

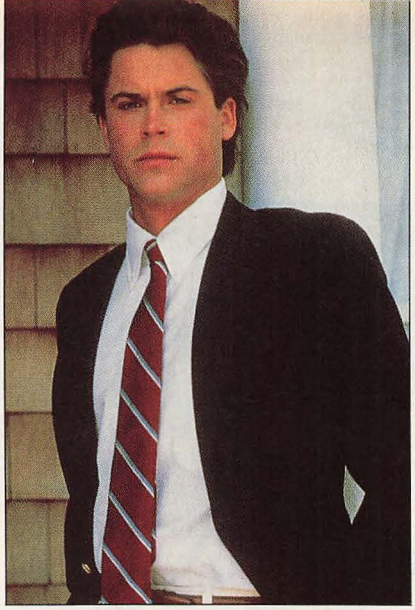
BY JEFFREY LYONS

With Nicaragua remaining a hotbed of international tension and debate, the timing of the release of *Walker*, both in theaters late last year and now on video, couldn't have been better. But *Walker* itself couldn't be worse. Billed as a black comedy, it is preposterously conceived and truly silly. What a great opportunity was missed.

William Walker was an eccentric American soldier of fortune who, in 1856, with help from tycoon Cornelius Vanderbilt, invaded and then proclaimed himself president of Nicaragua and ruled that small country for two short, turbulent years. This disjointed movie does little to clear up the mystery of who Walker really was and what drove him on his mad quest.

Walker offers a gathering of actors too good to be caught in a dud like this. First and foremost is Harris (*The Right Stuff, Under Fire*), whose performance as Walker poses more questions than it answers. Too often he looks sorely in need of direction and strays across the line from drama into comedy unchecked. Matlin (an '87 Oscar winner for *Children of a Lesser God*), as the object of Walker's affections early in the movie, seems to have dropped in from another costume drama of some nearby film troupe. Only Boyle, that reliable veteran, acquits himself well as Vanderbilt, giving a broad portrayal of the man who sent Walker to Central America to further his own interests and came to rue that day.

Director Cox (*Repo Man, Sid and Nancy*) has simply slapped his images on screen, given his actors free reign and hoped for the best—or so it appears. The obvious political allegory intended with regard to present-day US involvement in Nicaragua has all the subtlety of a cannonball dropped on your foot. On a small screen, it's even deadlier. *Walker* is the sort of movie that can best be endured on videotape by keeping your finger on the fast-forward button.



Lowe as* Masquerade*'s mystery man.

MASQUERADE ★★★

Rob Lowe, Meg Tilly, Kim Cattrall, John Glover. Directed by Bob Swaim. 1988. Rated R. (CBS/Fox cassette, 91 min., Hi-Fi stereo, $89.98) ☐

BY JOANNA LANGFIELD

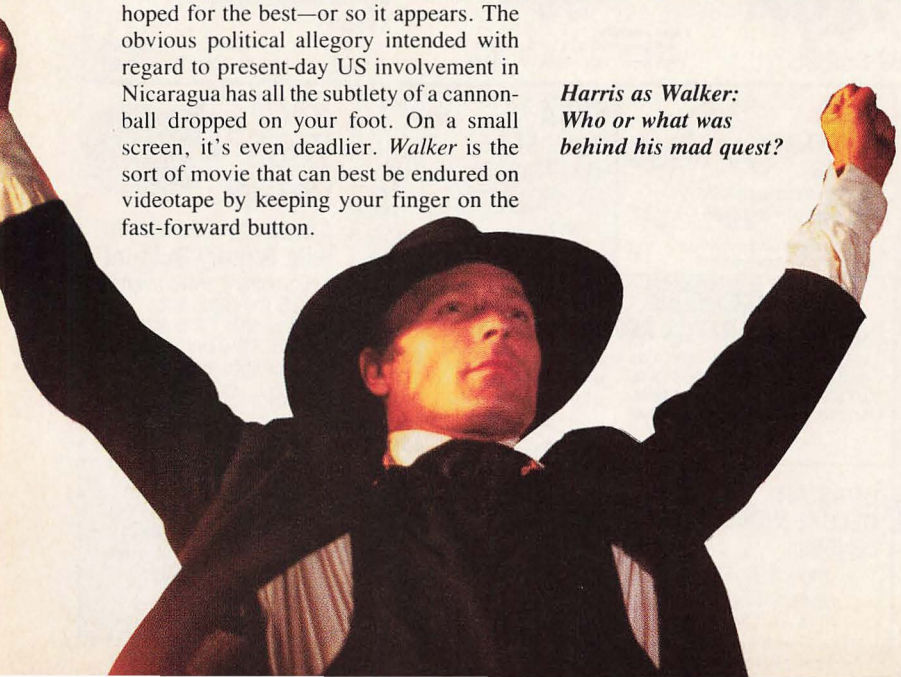
Odds are you missed this one when it played, all too briefly, in the theaters. So here's your chance to catch up with a nifty thriller—a real standout in the sea of all those turn-'em-over-to-video-fast movie releases.

Tilly plays a richer-than-rich young woman who is a bit at sea now that she's out of college and living with her recently deceased mother's last husband in the family's stately Hamptons mansion. At a glamorous ball, she is introduced to the mysterious new boy in town. He is not just a spectacular sailor, but he's groomed and sensitive. It doesn't hurt either that he's as beautiful-looking as, well, Rob Lowe. Of course our shy heroine falls in love.

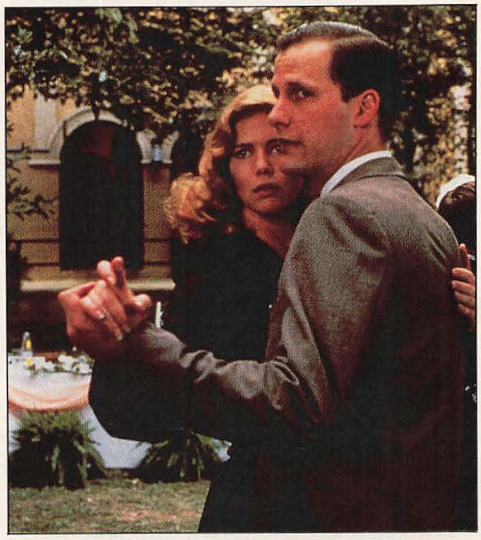
But the young man, it seems, has other plans. We know he's still having an affair with a married socialite on the Long Island party circuit. We also see him meeting on the sly with Tilly's dreaded stepfather. Just what are the guy's intentions? And what's behind a string of murders that's hitting a little too close to our oh-so-much-in-love couple?

Masquerade is far more than an homage to those funky '40s *film noirs*. This one is smartly stylish and endlessly compelling in its own right. Director Swaim keeps the suspense perfectly pitched, and Tilly, Glover and Cattrall are all fine. But it's Lowe who is most terrific as the enigmatic lover. Thanks to his cleareyed performance, I still haven't quite decided about this guy.

Masquerade is one of those critically acclaimed "small" pictures that maybe wasn't pushed enough in its initial release. But now that it's on video, make sure you don't let it slip by this time.



Harris as Walker: Who or what was behind his mad quest?



Daniels, McGillis: witch-hunt turnaround.

THE HOUSE ON CARROLL STREET ★★

Kelly McGillis, Jeff Daniels, Mandy Patinkin. Directed by Peter Yates. 1988. Rated PG-13. (HBO cassette, 111 min., Hi-Fi mono, $89.99) ☐

BY NEAL GABLER

Calling a thriller atmospheric is ordinarily high praise, but when the atmosphere winds up supplanting the suspense it is something else again. Atmospherics, unfortunately, are also one of the things most difficult to create in one's living room outside the dark, seductive spell of the theater. So it is with *The House on Carroll Street*.

Written by former blacklistee Walter Bernstein and swathed in the '50s, *The House on Carroll Street* opens in a Senate committee room where an idealistic young photo editor (McGillis) of liberal

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QUICK TAKES

AMERICAN GOTHIC ★★★

Rod Steiger, Yvonne De Carlo, Sarah Torgov, Michael J. Pollard. Directed by John Hough. 1987. Rated R. (Vidmark cassette, 89 min., Hi-Fi mono, $89.95)

You want depravity, you got depravity. Mental derangement, incest, necrophilia—there's something for every degenerate taste in this madcap mixture of *Ma and Pa Kettle* and *The Texas Chainsaw Massacre*. Steiger and De Carlo deliver hilarious deadpan performances as the heads of a murderous clan, and the sublimely demented Pollard plays one of their offspring (how's *that* for typecasting?). The serenity of their austere island-bound existence is disrupted when a group of young adults stumble onto the old homestead after being stranded onshore. Ma and Pa don't cotton to the sinful ways of these city folks, and before long the whole family is torturing, dismembering and defiling the hapless visitors. This twisted little chiller, wryly scripted and directed with tongue planted firmly in cheek, blends scenes of grisly horror with grotesque moments of black comedy. Very funny, but definitely not for the squeamish. (Ed Hulse)

De Carlo, Steiger:* Gothic *pair.

BAD DREAMS ★★★

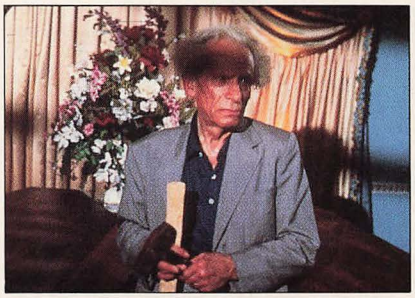
Jennifer Rubin, Bruce Abbott, Richard Lynch, Dean Cameron, Susan Ruttan. Directed by Andrew Fleming. 1988. Rated R. (CBS/Fox cassette, 84 min., Hi-Fi stereo, $89.95)

Don't let the title fool you; this is no *Nightmare on Elm Street* rip-off. Actually, it's a trim, original little thriller with a terrific premise: A hippie girl (Rubin) escapes from a Manson-like cult's suicide pact, spends 13 years in a coma and then awakens in a mental hospital where the inmates are offing themselves in various weird ways. Is the demonic guru (Lynch) controlling them from beyond the grave? The answer will surprise you. Along the way, director Fleming creates shocks with style, and there are some very effective performances, especially by Cameron as a wisecracking manic-depressive and by *L.A. Law*'s Ruttan as an ex-writer for *Me* magazine. B movies rarely come any better. (Steve Simels)

A RETURN TO SALEM'S LOT ★★★

Michael Moriarty, Samuel Fuller, Andrew Duggan. Directed by Larry Cohen. 1987. Rated R. (Warner cassette, 101 min., Hi-Fi mono, $79.95)

While possessing only a tenuous link to Stephen King's original story and characters, the tireless Larry Cohen's nutty sequel successfully melds his own patented skewed sensibility with exceptional low-budget horror moviemaking. Cohen's frequent co-conspirator Moriarty toplines as a documentarian lured to a quaint New England burg inhabited by good-natured vampires and their workaday drones. They want him to record a chronicle of the community—a "bible" for the bloodsuckers. He just wants to scram. Neat touches include an elderly couple who sleep in separate coffins—*in their pj's*—and the offbeat casting of legendary crime director Fuller in a scene-stealing performance as a cantankerous Nazi-hunting vampire killer. (Doug Brod)



***Stakeout: Fuller hunts the* Lot.**

ANGUISH ★

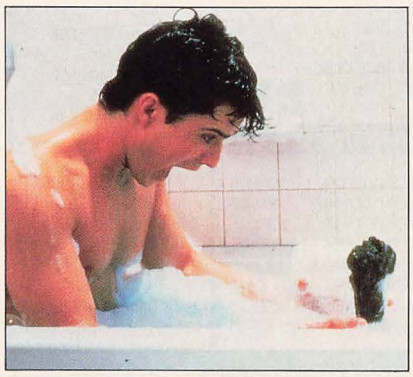
Zelda Rubinstein, Michael Lerner. Directed by Bigas Luna. 1988. Rated R. (Key cassette, 85 min., Hi-Fi stereo, $79.98)

The exploitive (albeit atmospheric) first section of this no-kidding waste of time introduces Rubinstein and Lerner as your typical wacko mom-and-son team. The scenario's pretty incoherent—the son's an optometrist's assistant who, when hypnotized by mom, goes out and deprives patients of their peepers—but writer-director Luna has an out: This whole story's a movie within a movie, see. Soon he gets us caught up (well, not really) in the violent goings-on at the theater where the Rubinstein-Lerner saga is unspooling. In college, we were taught that this was called parallel structure. In *Anguish*, when it's done for no discernible reason and with no dramatic effect, it's called stupid. (Glenn Kenny)

BRAIN DAMAGE ★★★★

Rick Herbst. Directed by Frank Henenlotter. 1988. Rated R. (Paramount cassette, 89 min., Hi-Fi stereo, $79.95)

Henenlotter's follow-up to his genuinely deranged *Basket Case* does not disappoint, even though it introduces a heretofore unseen ingredient to the inventive-gore genre: socially redeeming content. Like *Basket Case*, the story revolves around a young man and his very unusual (not to mention homicidal) companion. In this case, said buddy is a mutant parasite named Aylmer. Looking something like a post-Three-Mile-Island slug, Aylmer's an entertaining character: He talks, even sings. Best of all, he injects his pal Brian (Herbst) with this blue liquid that makes Brian feel really good. But the ride's not free, because Aylmer needs nourishment, and his comestible of choice is the human brain. Before you know it, the little monster is boring into people's skulls. Brian, naturally, is a little upset by this, but then again, Aylmer's always handy with that blue stuff. Get it? That's right, this is an anti-drug movie. But even if morality tales bum you out, *Brain Damage* has enough creativity, humor and ingenious tastelessness to satisfy the most jaded gorehound. (G.K.)



Damage *is done: Herbst in tub.*

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persuasion defends herself against the insinuations of a snaky Senate counsel (Patinkin), who's not unlike Roy Cohn, and an ambitious right-wing senator, not unlike Joe McCarthy. Later, fired from her job for refusing to cooperate with the Senate investigation, she stumbles upon a conspiracy to assist Nazi war criminals. She enlists the FBI agent (Daniels) who's been assigned to harass her into helping her instead.

However novel an anti-anti-Communist thriller might sound in theory, as thrillers go, this one from director Yates (*Bullitt*, *Breaking Away*) is definitely soft-boiled. It never generates much suspense because it never really establishes the stakes. McGillis is primarily an observer rather than a participant, and by the time she is in imminent danger herself, we're more likely to be filing our nails than biting them. Even the Hitchcockian finale, a chase over the dome of Grand Central Station, seems muted and strangely enervated, as if everyone were swimming through jello.

In a movie with little tension and with plot mechanics as rattly as an old jalopy, it's the atmosphere then that finally asserts itself—which isn't to say that *The House on Carroll Street* is ultimately effective, just that it's a most curious failure. With Michael Ballhaus' ripe period photography and Georges Delerue's melancholy score, the movie becomes almost lachrymose. You may not care if McGillis and Daniels thwart the Nazis and their right-wing pals in the Senate, but you may find yourself moved in some small and ineffable way just by the movie's sheer incapacity to do more than float by in a trance of nostalgia.

■

HIGH TIDE ★★★

Judy Davis, Jan Adele, Claudia Karvan, Colin Friels. Directed by Gillian Armstrong. 1987. Rated PG-13. (Nelson cassette, 104 min., Hi-Fi mono, $79.98)

BY ROBERT DIMATTEO

The most exciting female presence in movies today may not be Cher or Meryl Streep or Kathleen Turner. For me, she is that edgy, chalk-white Australian beauty Judy Davis. Familiar to American audiences for *A Passage to India*, Davis is at her best when she takes off into a realm of lyrical intensity. Here, under the direction of her gifted compatriot Armstrong (*Mrs. Soffel*), she has her most bravura role to date. The script was originally written

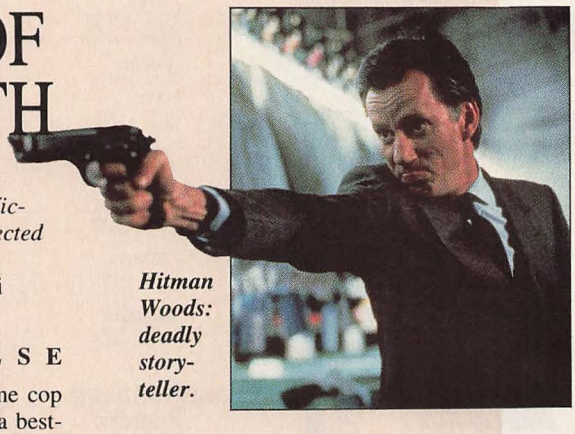
Karvan, Davis: emotional tidal wave.

SLEEPER OF THE MONTH

BEST SELLER ★★★★

James Woods, Brian Dennehy, Victoria Tennant, Paul Shenar. Directed by John Flynn. 1987. Rated R. (Vestron cassette, 95 min., Hi-Fi mono, $89.98)

BY ED HULSE



Hitman Woods: deadly storyteller.

Dennis (Dennehy) is a full-time cop and part-time writer who needs a best-seller to shore up his sagging literary career. Cleve (Woods) is an intelligent, articulate hitman who seeks revenge on his former employer, Madlock (Shenar), an industrial magnate who unceremoniously drummed Cleve out of his organization after the assassin removed all "liabilities" from his path. Cleve plans to expose Madlock to the public. Dennis needs a story to tell; Cleve wants his story told. Their symbiotic relationship, born of necessity but nurtured on antagonism, provides the spark that ignites this riveting thriller.

When *Best Seller* was released theatrically last fall, Woods and Dennehy won praise for their star turns, but many critics panned the movie for its scenes of graphic (and, they felt, needless) violence and for its implausible script, written by the uneven but always interesting Larry Cohen. I feel many of those reviewers failed to detect the strain of black comedy in Cohen's script, subtly and skillfully captured in Flynn's direction. As for the violence, it *is* graphic but not gratuitous.

On video, the movie's greatest asset remains the Woods-Dennehy relationship, which compels viewer attention. Watching these two professionals play off one another is a real treat. Woods, especially, is adept at alternating blood-chilling traits with deftly played smidgens of tenderness and affection. Dennehy, as the tough but honest cop who initially loathes Woods but comes to grudgingly respect him, has his own share of great scenes (my favorite: a behind-closed-doors confrontation with Madlock's emissaries seeking to bribe him and thwart the book's publication). Of course, we're never really convinced he can write anything more demanding than a shopping list, for he's shown only twice behind a typewriter, and then only for a few seconds.

Woods' is the flashier part, but Dennehy's supplies the strong dramatic underpinnings that bolster Cohen's sometimes illogical script. Their scenes together—well-written, well-directed and well-edited—paint a vivid picture of a bizarre partnership, a picture that'll remain etched in your memory long after you've forgotten specific plot points. And there are few movies these days that create *that* kind of impression.

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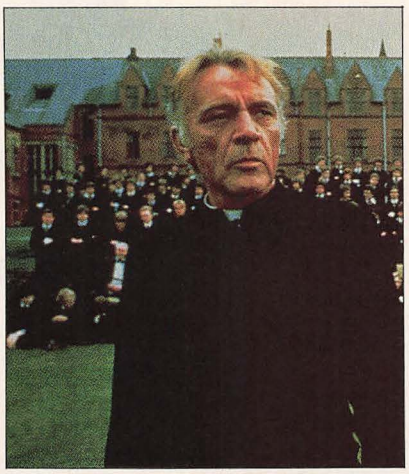
with a male protagonist and then, just before filming, Armstrong changed the sex of the character without rewriting the role. The result is one of the few movies in which a woman is allowed to be as footloose, tough and, yes, self-centered as men have often been.

Davis plays a hard-drinking drifter—the sort of person who keeps moving to avoid thinking about the mess she has made of her life. Years ago, her husband died and she abandoned her daughter. Now, fired from singing backup in the act of an Elvis impersonator touring the Aussie coastal towns, she comes upon a teenage girl (Karvan) with whom she shares a strong and strange affinity. The true nature of that affinity is not too hard to guess—a contrivance that ties this movie in some ways to all those old-fashioned weepies that still turn up on TV.

The movie's triumph, however, is in Davis' performance—fortified by a fine supporting cast and by the hauntingly fluid style that Armstrong and cinematographer Russell Boyd have brought to the drama. With its lush aquamarine water imagery and its richly mobile camerawork, this movie about the mother-daughter bond has a deep tidal pull—and Davis' unvarnished portrait of responsibility and freedom warring in a single personality is one you won't soon forget.



Burton: Fun at whose expense?

ABSOLUTION ★★★

Richard Burton, Dominic Guard, Dai Bradley. Directed by Anthony Page. 1979. (TWE cassette, 91 min., Hi-Fi stereo, $79.95)

BY GREGORY P. FAGAN

If this is a title you haven't heard much about, you're not alone. Made nearly a decade ago, its release was long held up by the producer's legal battles. It turns out to be an intense thriller that both startled and entranced me without warning.

The plot employs the Roman Catholic sacrament of confession—in which a sinner confesses his sins to a priest who, as God's appointed arbiter, administers absolution. Sacred vows forbid priests from *ever* revealing sins absolved in confession. Unlike *The Rosary Murders* and *A Prayer for the Dying*, which make similar use of priestly secrecy, *Absolution* packs a few surprising cinematic tricks under its cassock.

Burton plays the padre at an English boarding school where a couple of the lads decide to have a little fun at the expense of this gruff, towering paradigm of Roman Catholic psychosexual confusion. That Burton's characterization makes him both a tempting target and a pitiful wretch is just short of remarkable.

The plot builds slowly at first. Screenwriter Anthony (*Sleuth*) Shaffer manages to create a rich, rigid environment filled with upper-class adolescents and religious grumps who seek to mold their minds and souls. Stick with it; everything adds up in the end. After the first half hour, Shaffer builds a card house of pranks, punishment, treachery, deceit and eventually, murder.

John Coquillon's cinematography contrasts the dark prisonlike atmosphere inside the school halls with the free-rolling fields of trimmed green grass beyond. Perspire inside; conspire outside. It appears that TWE's film-to-tape transfer crew took extra care to preserve these contrasts.

CLASSICS

OCTOBER ★★★★

Vasily Nikandrov, N. Popov. Directed by Sergei Eisenstein. 1927; reconstructed 1967. B&W. (Evergreen International cassette, 102 min., $29.98)

BY ANDREW SARRIS

Eisenstein's theories of montage found their ultimate form of expression in the silent Russian classic *October*, a cinematic celebration of Lenin's overthrow of Kerensky and the Mensheviks in the October 1917 Bolshevik revolution in St. Petersburg. The movie was cut and recut in subsequent years for both Soviet and foreign distribution. (In the US, a considerably shortened version was retitled *Ten Days That Shook the World*.) In 1967, for the 50th anniversary of the October revolution, Eisenstein's longtime collaborator Grigori Alexandrov reconstructed the original movie, adding a Shostakovich score (mostly from his late symphonies) and sound effects (mostly crowd noises). This is that version, transferred from a high-quality 16mm print.

October remains the supreme textbook demonstration of Eisenstein's dynamically dialectical form of moviemaking. There are no ambiguities in his account of the Russian Revolution. Northrop Frye has

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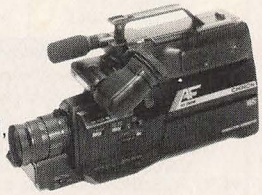

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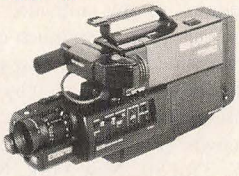

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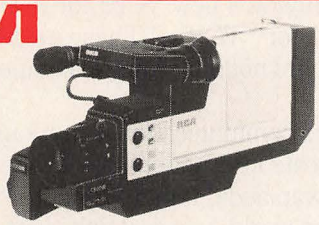

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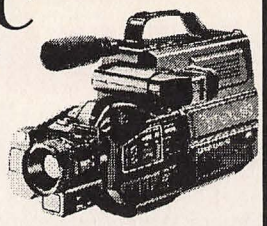

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observed that since *The Iliad,* the West has regarded the fall of the enemy as a tragic rather than a comic event. But Eisenstein treats the fall of Kerensky as pure farce, never missing an opportunity or an overhead camera angle to demean and diminish the ill-fated leader. There is also a tendency to caricature women as bourgeois harpies and pseudo-Amazons who tremble at the "truths" peddled by the Bolsheviks.

Lenin, the orator and godlike icon, is more the driving force of *October* than its central character. Eisenstein spends more time ridiculing the Napoleonic preening of Kerensky (who headed the first government after the czar's overthrow) and bashing the bourgeoisie with an impressive array of visual metaphors and similes. What has been generally overlooked by film historians is how profoundly Eisenstein was influenced by the Weimar German expressionists, particularly Fritz Lang, just as they were reciprocally inspired by Eisenstein and his Russian colleagues Pudovkin, Kuleshov, Vertov and others.

A long-censored montage sequence ridiculing religion through a succession of contrasting deities from ancient to modern times provides a reminder in this period of *glasnost* of the atheistic axioms of Marxist-Leninism.

Still, *October* remains an indispensable addition to any cultivated cassette collector's library, as so much of what we take for granted today as movie technique was charted six decades ago by one of the most influential theorists the medium has known. (Evergreen International is at 213 W. 35th St., New York, NY 10001.)

■

THE DETECTIVE ★★★

Alec Guinness, Peter Finch, Joan Greenwood, Ernest Thesiger. Directed by Robert Hamer. B&W. 1954. (RCA/Columbia cassette, 91 min., $69.95)

BY ROY HEMMING

This gem of a '50s comedy has been virtually forgotten in the august Alec Guinness canon. Yet it's a deliciously wry and witty piece of fluff about a genial English priest (Guinness) with a penchant for beating the police at solving crimes.

Adapted from G.K. Chesterton's *Father Brown* stories, the script is as lightweight as most TV detective series, but it's executed with the kind of style and whimsy you rarely see on TV anymore. Not only is Guinness wonderful but so are such fine character actors as the skeletal Thesiger (*Bride of Frankenstein*) as a dotty archivist, Bernard Lee and Gerard Oury as frustrated police inspectors, Cecil Parker as an indulgent bishop and Greenwood as a comely widow with impeccable timing for some typically British-movie bons mots.

For additional information, circle No. 2 on Reader Service Card.

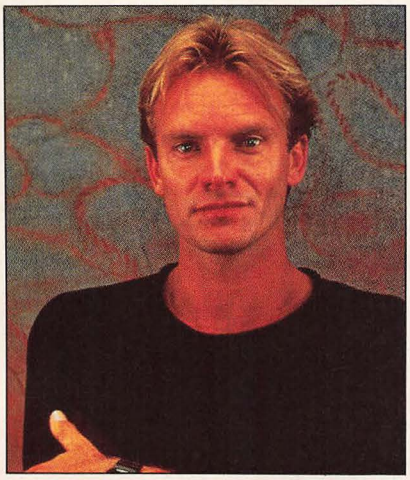
. . .NOTHING LIKE THE SUN: THE VIDEOS ★★

Sting. Various directors. 1988. (A&M cassette, 27 min., Hi-Fi stereo, $14.98)

BY GLENN KENNY

I wanted to give this one a scathing review at first, not because it's bad but because our man Sting has lately made a habit of writing nasty, invective-filled letters to any scribe who happens to write anything negative about him. I don't get much mail from celebrities, so I thought this would be a good place to start. But, alas, . . . *Nothing Like the Sun* isn't so bad.

Granted only two of the five videos included do anything for the songs they accompany. The opener, "We'll Be Together," is fun, with much diverting choreography surrounding our blond god



. . . *and nothing quite like Sting.*

of sophisticated pop as he does his good-Kirk/bad-Kirk routine—playing, on the one hand, a sensitive, bespectacled poet type (love that Tintin sweater), and, on the other, a rich, loutish sot. Guess which one gets the girl? The other notable, "An Englishman in New York," does the neat trick of making winter in Manhattan look pretty and features expatriate author/gadfly Quentin Crisp (the song's subject). Although it has no real storyline, it has the feel of a classic New York vignette, and the song itself is lovely.

The videos for "Be Still My Beating Heart" and "Fragile" are, well, dull (but very tasteful). "They Dance Alone" is okay but gratuitous; the song, a quietly moving tribute to the loved ones of those who have "disappeared" under the rule of Chilean dictator Pinochet, is eloquent enough without the visuals.

Sting, fond of himself as he is, probably feels the same way. While his music is involving and often innovative (although, philistine that I am, I found myself yearn-

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ing for a few power chords while watching) and his lyrics always thoughtful (Sting's a pop star who's read a few books, as he never tires of telling us), his videos often have a perfunctory feel. A good director (like Mary Lambert, who did "We'll Be Together") can use Sting's charisma in unexpected ways; others seem intimidated, content to let him stand there and smolder. At any rate, while the compilation has its ups and downs, fans ought to go for it. (Personal to Sting: If you do decide to write me, could you tell me how to get in touch with the cute blond dancer in the sleeveless black jumpsuit from the "We'll Be Together" video?)

JAMES BROWN & FRIENDS ★★★

James Brown, Aretha Franklin, Wilson Pickett, Joe Cocker, Robert Palmer. No director credited. 1987. (HBO cassette, 57 min., Hi-Fi stereo, $19.99)

BY JIM FARBER

James Brown has never been known for doing things halfway—and this concert built around him mirrors that exactly. With barely a breath between songs, the program pounds and screeches by like a runaway (soul) train.

Taking their cues from host Brown, the show's five guest singers stress their wildest rants and shrieks. Even the normally constipated Palmer gets the lead out for his duet with Brown on "I Got You (I Feel Good)." Billy Vera adds a surprisingly funky edge to Brown's "Out of Sight." And when the host and Pickett join up, it proves just how exciting two sandpaper voices can sound rubbing together.

Actually, the show (originally made for cable TV's *Cinemax Sessions* series) does pause for a few more nuanced numbers. While his voice may be fairly ravaged at this point, Cocker uses that to his advantage on his version of "When a Man Loves a Woman"; it presents the singer at his most unflinchingly bare. Franklin also contributes a mature, knowing version of "Do Right Woman" and a tenderly nostalgic "Jimmy Lee." Not to worry about the rest, though. By the time each screechy duet with Brown kicks in, subtlety seems utterly besides the point.

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The Disney studio's annoying penchant for conceptualizing its compilations goes all the way back to the Disney TV shows of the '50s and '60s. As parents as well as animation lovers, we wish the company would lay off the mythos already. Its products can stand perfectly well by themselves.

The worst offender here is *Mickey's Magical World*, narrated by Jiminy Cricket, whose homilies on how everybody is magic inside earn eight out of a possible 10 spitballs on our scale. Nor are we thrilled that this one merely stitches together excerpts rather than complete cartoons. Nevertheless, the excerpts, ranging from an early-vintage dream-through-the-mirror sequence to *Fantasia*'s "The Sorcerer's Apprentice," partake of the usual Disney virtues: high

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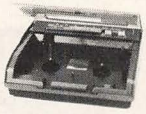

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fantasy, sweet humor and fanatical production values.

Despite the cross-promotional fairy-tale theorizing of Professor Ludwig von Drake, *Mickey and the Beanstalk* is a treat. The evocations of our heroes' hardships have the dramatic power that can be so surprising in Disney. The images are witty and almost bizarrely detailed: Donald saved from a bomber mosquito by anti-aircraft trout, Mickey doling out transparent sandwiches. And the giant himself, obviously less threatening than the original story intended, is irresistible in his colossal stupidity.

The Reluctant Dragon is atypical Disney, though way back (in 1941) it served as the basis for one of Walt's earliest inside-an-animation-studio features. The story is pretty funny, pitting a superannuated dragon-slayer against a sonnet-writing reptile so swish he'd never make primetime today. One anachronism is worth the price of admission: Accused of being "a punk poet," the dragon breathes fire, then crows, "I'm bad, I'm bad." The cartoon "Morris the Midget Moose," obviously tacked on to bring the package up to half an hour, is a comedown after such spritzy stuff. But your kids will probably enjoy that one, too. And there's no concept.

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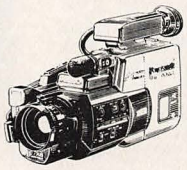
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101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117									
118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134									
135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150										
151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166										
167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182										

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Videocassette Recorder	1. _____	1. _____
Stereo or Hi-Fi VCR	2. _____	2. _____
Videodisc Player	3. _____	3. _____
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Projection TV	5. _____	5. _____
Video Accessories (for VCR, Camera, Videodisc etc.)	6. _____	6. _____
Prerecorded videocassettes	7. _____	7. _____
Home Computer	8. _____	8. _____
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Satellite Receiver	10. _____	10. _____

C. What is the total value of your video system? (Including TV, VCR, Videodisc Player, Video Camera, Accessories)

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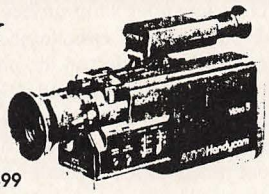

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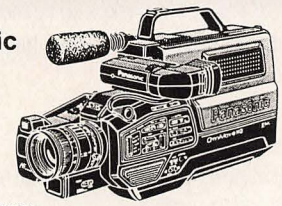

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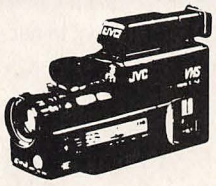

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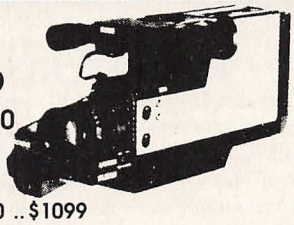

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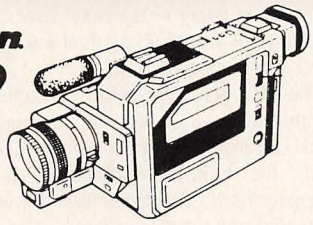

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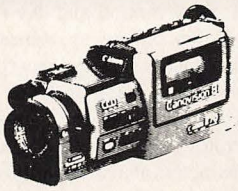

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·TEST REPORTS·

VR LAB TESTED · APEL FELDMAN

SUMMARY

Canon 8mm Camcorder, Model E708

This, the latest in Canon's generally first-rate line of 8mm camcorders, is a rarity: a model with equal appeal for novices and aficionados alike. Its light weight (4½ pounds including battery and tape), portability and ease of use will attract the aim-and-shoot crowd, while the versatility of its features and all-around high quality will make the seasoned home videographer sit up and take notice.

The E708 is the first camcorder we've tested that can be operated via wireless remote during recording as well as playback. Other features include a built-in titler, two macro position settings, digital special effects during playback, two high shutter speeds, a fader and three focusing modes. It's astonishing that the wide array of features here doesn't add to the bulk of this camcorder.

As for performance, it was in the realm of what we've come to expect from the 8mm format. While camera resolution was an excellent 400 lines (due no doubt to the sensitivity of the CCD image sensor), it went down to 250 in the record/play cycle. Signal-to-noise ratios were solid, if not exceptional. All in all, the camcorder delivers a good-quality picture.

We've seen a lot of improvement in the quality of 8mm camcorders since the format's introduction. In our opinion, this camcorder represents what the format is all about: lots of good things in a small package.

FEATURES

The E708 has an 8x power zoom lens with two macro settings: one will focus down to a distance of 4mm, the other over a range of 2 to 4 feet. The digital special effects for playback include freeze-frame, strobe effects, slow-motion and even solarization, which gives pictures an oversaturated, paintinglike quality. During recording, you can fade to either black or white. Add titles to your videos with the built-in character generator (which can give you two lines of 16 characters at a time), or give your videos an antique, old-movie look with the sepia setting (we know all you Tarkovsky fans out there will dig that feature). There's also a built-in clock and calendar, allowing you to superimpose the date and time on your home video movies.

The three focusing modes are manual, automatic and "push auto focus," which puts the camcorder briefly into auto focus at the touch of a button. The camcorder's electronic viewfinder offers an extensive display that reminds you of all manual settings and special operations.

The audio arrangement on this camcorder is a little different from most. There is an external microphone input, but when it's used, the built-in microphone doesn't disengage itself. This can be used to your advantage if you want to mix music on to the audio track while shooting. External input sensitivity is high (7.0 millivolts), so a properly attenuated line output (such as a stereo system) can conceivably be used as a live second channel.

CONTROLS

The controls for the character generator, fade control, sepia setting, focus selection, shutter speed selection ($1/1000$ and $1/1500$ of a second are the high-speed options), white balance and record/review are on the left side of the camcorder body. Also on the left side, toward the front of the camcorder, is a hinged flap which hides a set of direct audio/video jacks that can be used as either inputs or outputs.

The camcorder's top surface houses the main power switch, cassette eject button and line-in/line-out selector for choosing the status of the aforementioned jacks. Controls for playback and tape transport are along the right side of the camcorder body. The earphone jack and external audio input jack are also here. The handgrip is near the lens, and the power zoom and record/pause buttons are positioned so that your thumb, index finger and middle finger fall comfortably on them. Digital playback controls are handled via the supplied wireless remote control.

TEST RESULTS

The sample tested by APEL actually beat Canon's published specs in one respect. While Canon claims a minimum illumination of 7 lux to produce a 1-volt video signal, our test sample came in a bit below that, at 6.5 lux. This will give you acceptable results in dimly lit places and very good ones in normally lit rooms. In fact, as far as signal-to-

noise ratios go, there wasn't always a substantial difference measured between minimum and optimum light levels; chroma AM measurements came in almost exactly alike under both conditions whether they were measured via the video or TV output. There was a substantial falloff in luminance strength at minimum light levels, but measurements were still acceptable (39.5 dB via the video output).

Horizontal resolution was a solid 250 lines whether measured through the video or TV output. White balance came within 7 IRE of perfection, while color contamination was a negligible 3 IRE. Color reproduction was generally accurate albeit somewhat under-saturated, and in our phase accuracy test, red shifted slightly toward magenta.

The audio section performed reasonably, delivering an unspectacular signal-to-noise ratio of 43.5 dB—still good enough to provide audible, clear sound.

What with the special playback effects, the built-in titler and its many other features, the E708 is an exciting camcorder that will really let you stretch your creativity when making home movies. Its convenience features are genuinely convenient, demonstrating that you don't have to trade off sophistication in order to get an easy-to-use camcorder. This model offers the best of both worlds. —Len Feldman

ABOUT THESE TEST REPORTS

Each piece of video equipment we test is a factory-fresh production model—the same quality you would buy in a store. After each product has been tested by APEL—Advanced Product Evaluation Laboratory, a leading independent testing facility headed by engineer Frank Barr—it goes to technical editor Len Feldman, an internationally recognized authority with more than 30 years' experience testing home entertainment products. He interprets the data and performs hands-on use tests of each piece of equipment, combining personal, practical experience with the most objective technical data available anywhere.

LAB MEASUREMENTS:
Canon 8mm Camcorder
Model Number: **E708**
Serial Number: **CE0300474**

CAMERA SECTION

MINIMUM ILLUMINATION	6.5 Lux
HORIZONTAL RESOLUTION	400 Lines
COLOR CONTAMINATION	3 IRE
WHITE BALANCE	7 IRE
SIGNAL-TO-NOISE RATIOS (optimum/minimum illumination)	
Red-Field Chroma, AM	41.2/41.0 dB
Luminance	45.6/36.1 dB
MINIMUM FOCAL DISTANCE	46 inches (1/32 inch, macro)
LENS APERTURE	f1.4
ZOOM RATIO	8:1
FOCAL LENGTH	8.5mm to 68mm

AUDIO SECTION

MAXIMUM MIKE OUTPUT	.42 Volts
EXTERNAL MIKE SENSITIVITY	7.0 mV
SIGNAL-TO-NOISE RATIO	43.5 dB

COMBINED PERFORMANCE

HORIZONTAL RESOLUTION (video/TV output)	250/250 Lines
SIGNAL-TO-NOISE RATIOS (optimum/minimum illumination)	
Red-Field Chroma, AM (video out)	42.1/42.2 dB
Luminance (video out)	44.4/39.5 dB
Red-Field Chroma, AM (TV out)	42.5/42.0 dB
Luminance (TV out)	41.4/38.6 dB

ADDITIONAL DATA

WEIGHT (including battery and tape)	4¼ Pounds
DIMENSIONS (HxWxD, in inches)	7½x5x13⅜
POWER ZOOM SPEED	7 Seconds
SUGGESTED RETAIL PRICE	$1,800

All measurements and charts supplied by APEL (Advanced Product Evaluation Laboratory).

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·TEST REPORTS·

SUMMARY

Pioneer Rear-Projection Monitor/Receiver, Model SD-P502QD

In the January '88 issue of *Video Review*, we reviewed Pioneer's SD-P401 rear/projection set, ranking the 40-inch among the best rear-projection models we had seen up to that time. The SD-P502QD is Pioneer's latest, a 50-inch set; and despite the increased size, the picture quality is just as impressive as the 401's. Consider, for example, the incredible horizontal-resolution measurement of this set: 550 lines. That's among the highest we've measured on a rear-projection monitor/receiver.

With this new generation of rear-projection sets (which also include 40- and 45-inch models), Pioneer has introduced some refinements that bring heightened clarity and realism to the picture. The SD-P502QD has a finer pitch screen that widens the viewing angle of the set and video circuitry that improves the black level of the picture. APEL's tests bear out the improvement; measured black level retention was a perfect 100%.

In terms of features, the major extra here is a built-in Dolby Surround decoder, which, with the addition of a pair of speakers, can bring movie theater sound to your home system—a definite plus.

The price tag here is almost as substantial as the screen size—$4,200 suggested retail. Given the excellence of the picture, though, an investment of this sort isn't too far out of line for those who want their media rooms to emulate minicinemas.

FEATURES

This set offers a complete array of features, the built-in Dolby Surround decoder not the least among them. The tuner can pick up all VHF, UHF and cable channels (for a total of 125 possible) and comes equipped with a built-in MTS decoder for receiving stereo and SAP (second audio program) broadcasts. In the absence of stereo signals, the set's simulated-stereo circuit can broaden the sound field.

The supplied SMART remote not only allows you to make various picture adjustments, it can also learn the commands of other components in your system, becoming, in effect, a universal remote.

Another exciting feature is the Dynamic Picture Optimizer, which detects the ambient light levels in a room and automatically adjusts the picture for optimum viewing. Of course, the set comes equipped with a full complement of inputs: four direct A/V inputs (including one on the front panel for easy camcorder hookup), an S-video input for connection of an S-VHS or ED Beta deck and the usual antenna input.

CONTROLS

The user controls of the front panel are all hidden behind a hinged flip-down door. Lights to the left of this door indicate when the power is turned on and show MTS modes. Sensors to the right pick up the remote commands and the light levels that affect the Dynamic Picture Optimizer.

Behind the flip-down door is the power switch, a test switch and the controls need-

LAB MEASUREMENTS: Pioneer Rear-Projection Monitor/Receiver

Model Number: **SD-P502QD**
Serial Number: **1E3600003S**

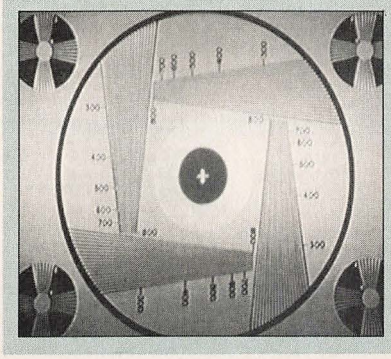
VIDEO SECTION

MAXIMUM USABLE LUMINANCE	125 Footlamberts
RESOLUTION (horizontal/vertical)	550/400 Lines
CONVERGENCE (center/corners)	0/.25%
VIDEO FREQUENCY RESPONSE	7.0 MHz
INTERLACE	60/40
TRANSIENT RESPONSE	Excellent
BLACK LEVEL RETENTION	100%
COLOR QUALITY	Excellent

AUDIO SECTION

SIGNAL-TO-NOISE RATIO (at 1,000 uV, A-weighted)	
Stereo (left/right)	64.0/64.4 dB
SAP	68.9 dB
Mono	65.1 dB
TOTAL HARMONIC DISTORTION (at 1 kHz, -20 dB)	
Stereo (left/right)	.36/.40%

Resolution



SAP	.29%
Mono	.29%
FREQUENCY RESPONSE (at -20 dB, 100% modulation)	
Stereo	60 Hz to 11 kHz
SAP	100 Hz to 4 kHz
Mono	60 Hz to 3.5 kHz
CHANNEL SEPARATION (at 1 kHz, 100% modulation)	
Stereo (left/right)	33.5/33.2 dB

AMPLIFIER SECTION

MAXIMUM OUTPUT	
Audio Output	2.40 Volts
Speaker Output	12.0 Watts
TOTAL HARMONIC DISTORTION (1 kHz, at -10 dB)	
Audio Output	.19%
Speaker Output	.05%
SIGNAL-TO-NOISE RATIO (A-weighted)	
Audio Output	87.6 dB
Speaker Output	64.4 dB
FREQUENCY RESPONSE	
Audio Output	20 Hz to 20 kHz
Speaker Output	23 Hz to 20 kHz

ADDITIONAL DATA

PICTURE SIZE	50 Inches (diag.)
POWER REQUIREMENTS	275 Watts
DIMENSIONS (HxWxD, in inches)	52x46x28
WEIGHT	320 Pounds (approx.)
SUGGESTED RETAIL PRICE	$4,200

All measurements and charts supplied by APEL (Advanced Product Evaluation Laboratory).

ed to adjust color convergence. Also here are the TV/cable-TV selector switch, channel memorization controls, volume adjustment, controls for memorization of preferred picture settings and various audio selectors. Most of these controls can also be activated via remote control, so you may rarely have to go behind the door. It's a big plus to be able to fix picture settings from your optimum viewing spot rather than from right in front of the set, where things are bound to look a little different.

A set of direct A/V jacks are located up front. The rest of the connection jacks are all on the rear panel, as is a set of control in/out jacks that joins various other Pioneer products together to make a complete A/V system.

TEST RESULTS

APEL measured the maximum usable luminance (brightness) of this set at 125 footlamberts; that's bright enough to allow for pleasurable viewing even in well-lit rooms. Given the set's marvelous resolution (550 lines horizontal, 400 vertical, with a corresponding video frequency response of 7.0 MHz), there's no home video source that it can't reproduce accurately.

Color reproduction was excellent, and there was no evidence of overscan, which cuts off the edges of a video picture. The set's tuner delivered noise-free broadcast reception even when fed the equivalent of low-level, fringe-area signals.

Line level signals from the audio outputs had perfectly flat frequency response across the entire human-hearing range, while speaker outputs from the built-in power amplifier were almost as good—flat from 23 Hz to 20 kHz. We were impressed by the stereo separation of the built-in MTS decoder—more than 30 dB at both 100% and -20 dB modulation levels. Stereo frequency response, however, fell off at 11 kHz, a good deal short of the 15 kHz limit of the MTS broadcast standard. Still, we were generally pleased with the performance of this MTS decoder.

Convergence adjustment was easy to perform and seemed extremely stable. Once it's adjusted, you're not likely to have to readjust it for quite some time.

For a company whose early fame was based on its well-accepted home and car audio products, Pioneer has become a major player in the video world. With its unflinching support for the laser disc format beginning to pay off, the company must consider its high-resolution rear-projection sets perfect complements to its line of laser disc players, themselves no slouches in the picture quality department. But whichever components you choose to attach to the SD-P502QD, the picture you get will more than likely knock you for a loop. —Len Feldman

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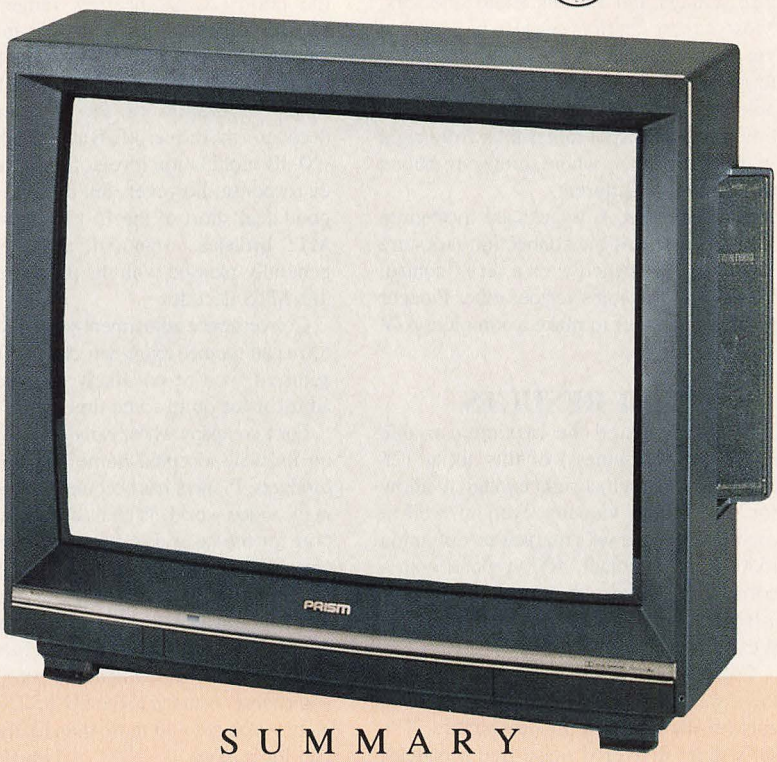

SUMMARY

Panasonic CTK-3190S Monitor/Receiver

This 31-inch direct-view monitor/receiver is part of Panasonic's new high-end Prism line, and for the most part it delivers the excellent performance it promises. This is one of those sets that can give you a lot more than you might be able to give *it*: Horizontal resolution here measured a very high 640 lines, more than any home video source is capable of delivering. But you are assured that no matter what the high-resolution source—laser disc, S-VHS or ED Beta—this set won't show you anything less than that source's full output.

Other video parameters were equally impressive: solid blacks, excellent color reproduction, enough brightness to assure comfortable viewing at any ambient light level. The audio section of the set was also good, with the built-in amplifier delivering good frequency response and low distortion. Unfortunately, the MTS decoder on our sample was a bit awry; a high amount of horizontal line frequency crept into the output, resulting in poor signal-to-noise ratios all around. If your VCR has a built-in MTS decoder, you will want to use it to access your stereo broadcasts. That's our only complaint about this set, which really impressed us in all other respects.

FEATURES

Panasonic uses what it calls an "aberration-reducing triode" (ART for short) picture tube in this and other Prism models. This advanced tube features a fine-pitch hyperbolic screen designed to provide a very natural-looking picture with a minimum of edge distortion. The electron gun of the picture tube is designed to produce a smaller light spot on the tube face, ensuring sharp focus under all brightness conditions. Velocity-modulated scanning either accelerates or slows down the speed of the electron beam in order to better define light-to-dark transitions on screen. These refinements help give this set an extremely impressive picture.

Another refinement is in on-screen graphics, which are more distinctive than those we're used to seeing. The audio section has a built-in graphic equalizer. You can put all the video or audio levels back to their factory preset positions with a touch of a button.

The built-in tuner can receive up to 155 channels, and of course this high-end set is equipped with an S-video input that lets you get the most out of an S-VHS or ED Beta deck. The audio section of the set includes variable audio output jacks. This set has four built-in speakers; a pair of 13cm-by-6cm low-frequency speakers and a pair of 4cm tweeters.

Among its more standard features, this set has a sleep-timer and channel lockout, so you can deprive your kids of their MTV when they've been bad. The supplied remote control can be taught commands from other components.

CONTROLS

There are no controls visible on the face of this set until the door beneath the screen is opened. Here you'll find the power, volume, channel and TV/cable-TV controls and an array of others. Among the less common ones: a "colorpilot" on/off button (for correct color compensation), a "picture clarifier" button and a notch filter button for reducing some of the cross-color interference that occurs when color signals mix with brightness signals.

A display button brings up the following: on/off timer menu, video adjustment menu, surround sound menu, volume, balance and graphic equalizer. The rear panel features a full complement of direct A/V inputs, antenna inputs and of course an S-video input.

TEST RESULTS

Horizontal and vertical picture resolution were the best we have ever measured on a home monitor/receiver: 640 and 500 lines, respectively, with a corresponding video frequency response of 8 MHz. Color reproduction was excellent, and the set showed no signs of overscanning. This means that the picture you get from this set won't be cut off at the extreme edges.

The TV tuner of the set was of a high enough quality to match the excellent baseband video characteristics, providing a generally noise-free picture even under fringe conditions. While interlace was 60/40—as opposed to a perfect 50/50—this did not visibly detract from the excellence of the picture. Colors and blacks were suitably dynamic.

Audio output showed perfectly flat frequency response across the range of human hearing. When the 10-watts-per-channel audio amplifiers were included in the measurement chain, response extended to 13 kHz—still good. Punching in the "music" setting of the equalizer resulted in a deliberate boost of bass and treble, while the "speech" mode boosted only

the treble end of the sound spectrum.

As mentioned before, what audio problems there were occurred in the MTS decoder. But with a picture as good as what this set offers, we don't see this as an insurmountable problem—just access your VCR for MTS stereo. The excellent picture quality of this set more than makes up for whatever shortcomings it has. —Len Feldman

LAB MEASUREMENTS:
Panasonic Monitor/Receiver
Model Number: **CTK-3190S**
Serial Number: **CA81530434**

VIDEO SECTION

MAXIMUM USABLE LUMINANCE	**80 Footlamberts**
RESOLUTION (horizontal/vertical)	**640/500 Lines**
CONVERGENCE (center/corners)	**0/.5%**
VIDEO FREQUENCY RESPONSE	**8.0 MHz**
INTERLACE	**60/40**
TRANSIENT RESPONSE	**Excellent**
BLACK LEVEL RETENTION	**95%**
COLOR QUALITY	**Excellent**

AUDIO SECTION

SIGNAL-TO-NOISE RATIO (at 1,000 uV, A-weighted)	
Stereo (left/right)	**37.5/38.7 dB**
SAP	**42.5 dB**
Mono	**36.4 dB**
TOTAL HARMONIC DISTORTION (at 1 kHz, -20 dB)	
Stereo (left/right)	**.35%/.32%**
SAP	**.46%**
Mono	**.26%**
FREQUENCY RESPONSE (at -20 dB, 100% modulation)	
Stereo	**28 Hz to 13 kHz**
SAP	**20 Hz to 3 kHz**
Mono	**28 Hz to 4 kHz**
CHANNEL SEPARATION (at 1 kHz, 100% modulation)	
Stereo (left/right)	**27/26 dB**

AMPLIFIER SECTION

MAXIMUM OUTPUT	
Audio Output	**1.25 Volts**
Speaker Output	**10.1 Watts**
TOTAL HARMONIC DISTORTION (1 kHz, at -10 dB)	
Audio Output	**1.36%**
Speaker Output	**1.70%**
SIGNAL-TO-NOISE RATIO (A-weighted)	
Audio Output	**61.9 dB**
Speaker Output	**63.5 dB**
FREQUENCY RESPONSE	
Audio Output	**20 Hz to 20 kHz**
Speaker Output	**30 Hz to 13 kHz**

ADDITIONAL DATA

PICTURE SIZE	**31 Inches (diag.)**
POWER REQUIREMENTS	**145 Watts**
DIMENSIONS (HxWxD, in inches)	**27½x33½x21½**
WEIGHT	**130 Pounds**
SUGGESTED RETAIL PRICE	**$2,500**

All measurements and charts supplied by APEL (Advanced Product Evaluation Laboratory).

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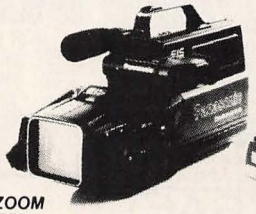

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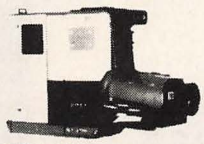

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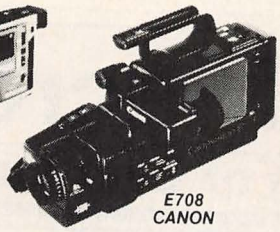

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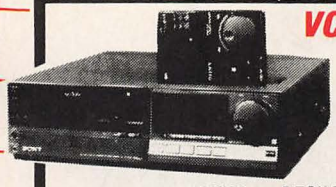

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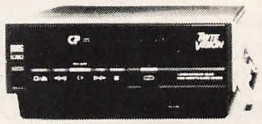

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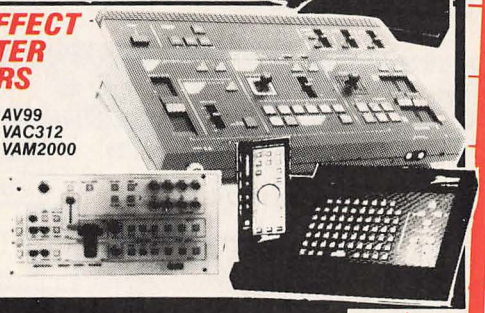

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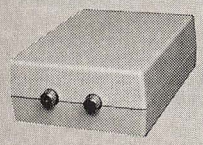

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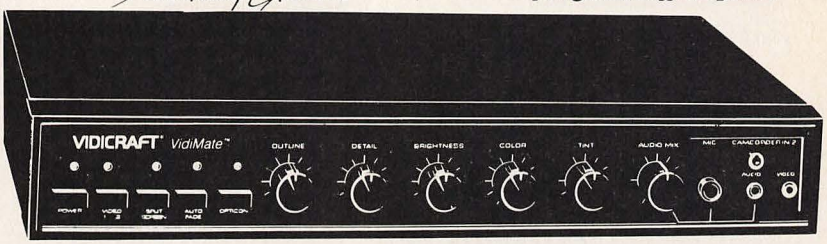

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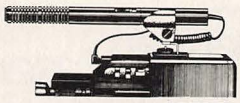

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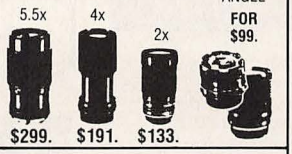

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